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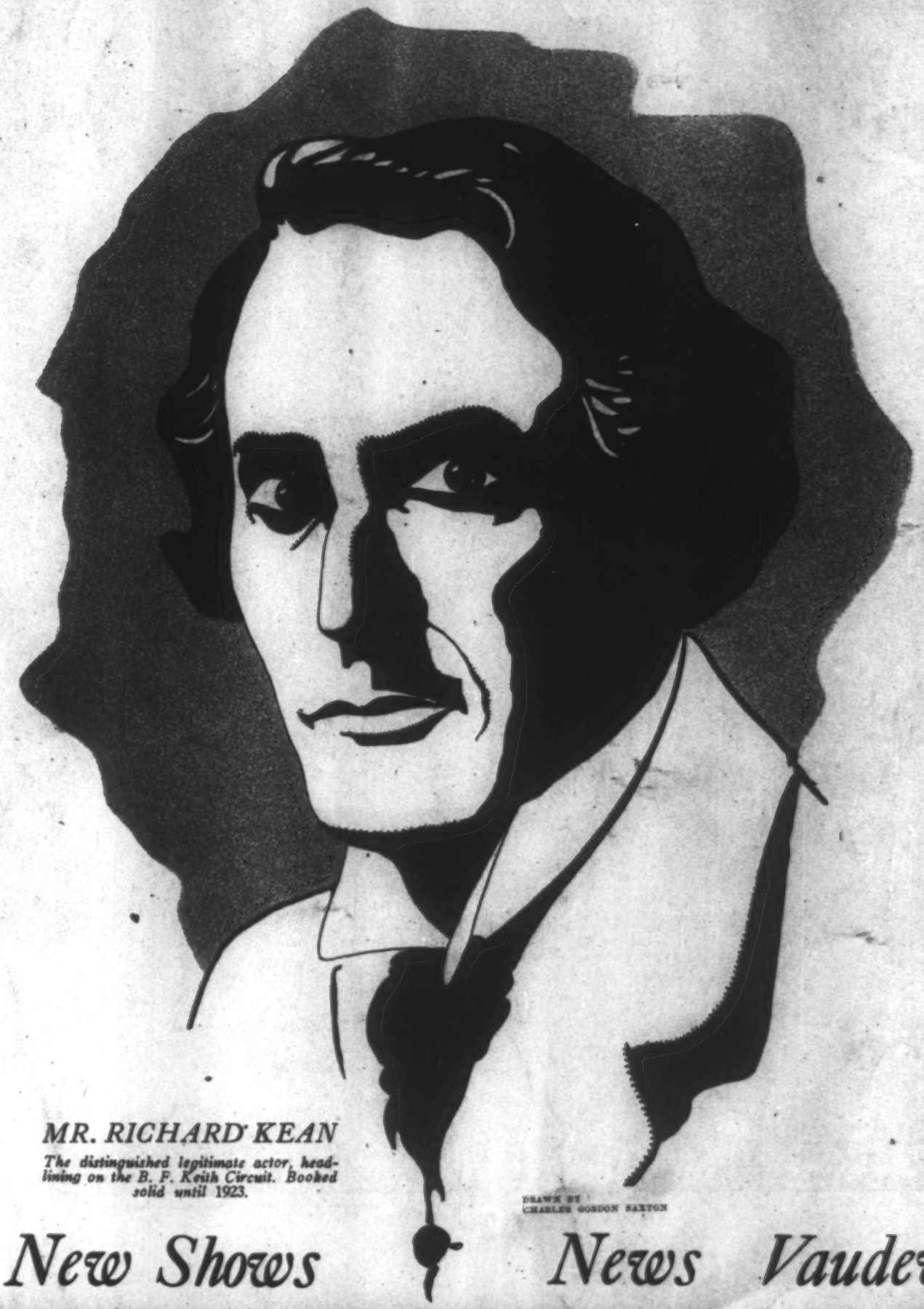
AUGUST 20, 1921

Dramatic Mirror and THEATRE WORLD



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The New Shows *News* *Vaudeville*

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Dramatic Mirror
and THEATRE WORLD

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Out in New York on Thursday, dated the following Saturday

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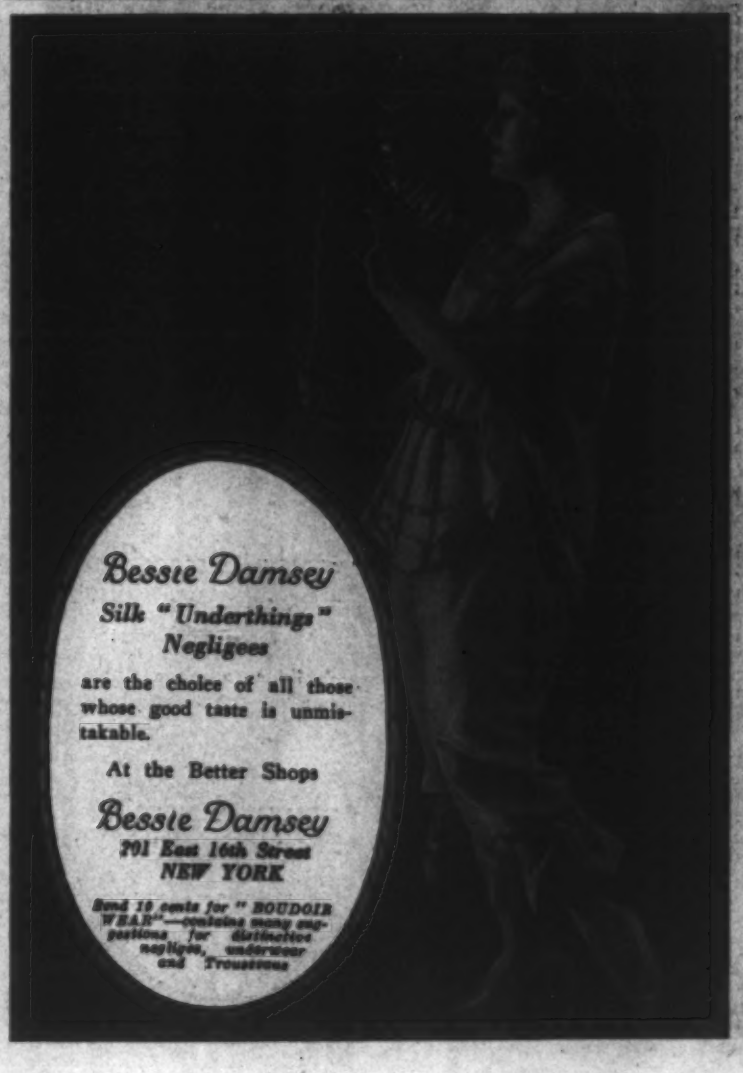
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DOROTHY WARD

The delectable English comedienne who made her American debut (and incidentally her American hit) in "Phoebe of Quality Street," and has won the hearts of all Broadway by her charm and cheeriness in "The Whirl of New York," at the Winter Garden. Miss Ward's English contracts will call her back to London the first of the year, but when they have been fulfilled, she will probably return to New York. At any rate, she has received many a hearty invitation to do so, and New York hopes she will accept them

Page S. Jay Kaufman!

THE vaudeville managers have it in their power to do fine things.

They will tell you they cannot do fine things in vaudeville.

I contend that if they did a few fine things and gradually developed a taste for them it would be easy for them to do a great many fine things. They have cultivated a taste in their audience for certain things. Why not cultivate a taste for fine things?

What I'm getting at is that just recently word came to the effect that vaudeville wanted "new faces." Vaudeville doesn't want new faces. Vaudeville wants new ideas. And it's up to the vaudeville managers to encourage these new ideas.

For example.

When Josephine Victor does a splendid one act play, encourage that type of one act play so that other fine one act plays can follow. When George Jessel does a revue with an amazingly courageous ending, encourage Jessel by booking the act everywhere. That will encourage others.

A vaudeville manager takes little or no risk. It is the only business in the world of its kind. The manager out-of-town books a show which is made up of successes. He knows approximately what a certain bill will do. In point of dollars and cents. And therefore, can afford to risk something to make his future safe.

There are hundreds of great one act plays. And by great one act plays I mean not mere vaudeville patter, but one act plays that say something.

Vaudeville is the place for them and for the sake of vaudeville, the managers should see to it that they are done.

On the Censors

A great fuss was made last week when the New York Board of Censors eliminated some bathing girl scenes from a news film.

And a reproduction of one of the scenes of these girls was printed. And one of the censors, Mrs. Hasmer was severely criticised.

But the true story was not told.

And the truth is that the picture of the bathing girls was *not* censored.

What was censored was the scene where medals were pinned on the breasts of the girls in the bathing suits. Now there is a very distinct difference.

You may not believe in censorships but if the law provides a censor, the censor is doing his or her duty in a case like this.

But there are always a few who will use this kind of thing for material for controversy.

On the Picture Depression

A prominent motion picture agent tells me that his business has dropped 90 percent.

And he adds, "I'm glad of it. The temporary discontinuance of making pictures by practically all the companies is the best thing that has ever happened to the motion picture industry. During this period there will be a serious looking into the business ends and the result will be that all of the companies will return to sound business footing. The salaries will become standardized and there will be less uncertainty as to what the artists will earn. I know of cases that artists have earned $250 a week from one company and $1000 a week from another company. In two successive pictures. The artists had to do this because there was too much favor and too little recognition of the making of the picture as a business. This terrible depression will end all this and I am glad the depression came about."

On Blanche Merrill

I congratulate John Murray Anderson on his choice of Blanche Merrill to do the book of the coming Greenwich Village Follies.

Here is a young woman who has been doing excellent work for years. With the credit invariably going to someone else. Practically all of the big hits sung by Fanny Brice were written by Blanche Merrill. Occasionally a programme credited her work but the line was buried.

Now she may come into her own. I hope so.

On the Strike

There is no question about the great loss the motion picture theatres sustain when the orchestra is taken away. I have been in several of our theatres the past few days. They were all gloomy. The organ seemed to peal a funeral dirge even when it played jazz music. Again and again I have pointed out the great service S. L. Rothafel brought the motion picture maker when he began the big orchestra idea. The strike proves it as nothing else could.

On Gilbert Miller and the Frohman Future

Some evidence of what the Frohman future will be is contained in an interview Gilbert Miller gave to the London Referee.

"In the first place, I am particularly anxious to remove an impression which seems to have got around that because I am taking up new activities in America I am giving up my English managerial activities. This is not the fact. I am not only continuing but even increasing my London productions and my provincial arrangements.

"As to productions for London, I have arranged for William Archer's drama 'The Green Goddess,' which has been such a great success on the other side. I have just settled the contract with William Archer, George Arliss and Winthrop Ames, who produced the play in America. Arliss will be supported by a strong English company. I shall present 'The Green Goddess' at the St. James's in September, 1922. I cannot do it earlier for two reasons. One is that George Arliss, the chief star in the Archer play, will not be free till about that time. Another is that I have let the St. James's for a 'temporary tenancy' from August to Lyn Harding and Denys Grayson.

"I have also arranged to present to London playgoers that most thrillful of American dramas 'The Bat,' which I described in a Referee Interview some months ago.

"My first production in the States for Charles Frohman, Inc.—with which I have lately become associated—will be the play which Carados announced recently, namely, the Blasco Ibanez Spanish drama to be called 'Blood and Sand.'

"Two London stars — namely, Matheson Lang and Godfrey Tearle —besides Lady Wyndham have already made me offers for 'Blood and Sand.' So that play seems to shape well for London, where, if it succeeds in the States, I shall doubtless bring here next spring.

"So, you see, what with these English and American productions and what with running the St. James's and Savoy here and directing (for the Frohman Company) the Empire, Lyceum and Criterion, New York, together with such stars as Ethel Barrymore, Otis Skinner, and William Gillette, I may claim to be a kind of entente manager."

ALICE TERRY

Gifted young screen actress who has appeared in Rex Ingram's productions of "The Four Horsemen" and "The Conquering Power" for Metro, and will be in "Turn to the Right"

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Fair Favorites

FLORENCE FAIR

At the left, Miss Fair, who will be seen in "The Elton Case" when that murder-mystery drama reaches Broadway, is attired in a smart outfit for Fall wear. It is of black Chinchilla Satin trimmed with squirrel fur. The deep design on the bottom of the coat and at the cuffs makes an effective decoration, and a small but becoming hat tops the costume off to a queen's taste

Photos by Old Masters

BETTY BLYTHE

At the right, Miss Blythe, the modern prototype of the Queen of Sheba in the Fox motion picture of that name, is wearing a graceful Joseck frock of black Indestructible Chiffon Voile trimmed with ciré ribbon. The flowing sleeves and large, soft sash form gratifyingly feminine features of a gown which is altogether "right" as worn by Miss Blythe

Broadway Buzz

ACCORDING to reports, a new actors' organization is to be formed with George M. Cohan at the head, which will be known as the American League. It has been known for some time that George intended buying a baseball club but we did not know that he intended taking over the entire league. No doubt George will be umpire in chief so far as balls and strikes are concerned. The balls will no doubt be pitched in some prominent hotel, and it is understood that the strikes will be eliminated owing to public opinion. According to reports, the Equity and Fidelity clubs are seriously considering joining the new league.

. . .

Renee Adoree, it is said, expects soon to present her husband, Tom Moore, with a little heir. Good; the Moore the merrier.

. . .

We have heard the gag about floor walkers wearing a flower in their button-hole because it wouldn't stay in their hair, but the prize wheeze of the season is about a dashing chorusman who upon being kidded about the eyelash on his upper lip, scornfully replied, "You're jealous of my mustache because you are bald."

. . .

In order to build up her shattered nerves Bertha Kalich has returned to the Yiddish stage. Which evidently means that upon regaining her health, Bertha will no doubt retire.

. . .

Him As Has, Gits

Upon hearing that Adolph Zukor had taken out a life insurance policy for $5,000,000, we were on the point of remarking that the commission would come in handy for the poor insurance agent, when we discovered that the poor insurance agent was the vice president of a bank.

. . .

To prove that women are often the cause of long standing feuds, William A. Brady is being sued for $250,000 by a publicity man owing to a play entitled "She" which was produced 33 years ago.

Words from an Expert

Elinor Glyn, the novelist, and writer of "Three Weeks," is going to take a flier in vaudeville, and will open on the Keith time about October 1. Mrs. Glyn will offer a monologue on the subject of love which will no doubt interest many grass widows, to say nothing of the Alimony Brigade now vacationing in the vicinity of the Ludlow Street boarding house.

. . .

Daphne Pollard, of London Hippodrome fame, who has arrived in this country to fulfill vaudeville engagements, is reported as being only fifty-six inches tall. Sounds like a small act for big time.

. . .

Bob Willis, the Fordham letter carrier, who formerly covered a route in the Bronx, has been switched to a route over the Keith time where he will deliver messages in the form of a monologue.

. . .

He Probably Will

Lew Fields is being sued for $700 by Daniel Kussell who claims Fields owes him that amount for a playet to be used in "You Must Come Over," and this Lew refuses to do. It remains for the court to decide as to whether or not he will come over.

. . .

Sam Dody, well known comedian, is up in arms. It seems a smooth talking gentleman recently got Sam interested in a stock proposition which resulted in the genial Sam separating himself from a pile of hard earned shekels, only to find out later that the proposition was not as sound as it appeared to be. Now Sam is finished with anything pertaining to stock and even goes so far as to cast suspicious eye on stock companies.

"The Love Letter" went into rehearsal last week. We know hundreds of people who are well up in their parts so far as the title is concerned.

. . .

According to reports, Margaret Anglin's new vehicle, "The Open Fire," did not create much of a blaze on its opening night, and it is quite possible that it may die down and go up in smoke. If such is the case, the star will no doubt start Anglin for a new play.

. . .

A Matter of Anatomy

A well-known firm recently advertised for models, size 16. The following day a number of applicants applied for the job, several of whom had great difficulty in getting out of the elevator owing to their ponderous size. After viewing the width of the so-called models, the manager found it necessary to remark that he wanted models to try on suits, not collars.

. . .

Fred Berrens, a vaudeville performer, recently licked a Chinaman for insulting a woman. Berrens claims he gave the Chink a chance to defend himself, but the Coolie refused to put up his hands. That's not surprising. Especially when you stop to consider the Chinaman was yellow.

. . .

Engaged—With a Difference

Marilyn Miller, May Collins and Mary Miles Minter are evidently doing a three act. Upon being asked if she was married each made the following reply: "Married? I should say not. Why, I'm not even engaged." Probably not married, but most certainly engaged, as their contracts will no doubt verify.

Maclyn Arbuckle has been placed under contract by the Shuberts and will soon be seen in a new play. News Item. Who said nobody loves a fat man?

. . .

The first clash between the new movie censors and the manufacturers of pictures came last week when the censors ordered the elimination of a bathing girl scene from a Pathe news reel. After viewing the condemned picture, we feel that the censors should have passed on it only as a matter of form.

. . .

Upon being sued by a doctor for a back bill of $175, a vaudeville performer claimed the doctor had not cured him and that he still suffered from a bad cough. After hearing the evidence, the court informed the actor that he was suffering from a congested bankroll which could easily be relieved by coughing up the necessary money.

. . .

The weather forecaster says the heat wave is broken and predicts that show business will have an early fall. If that's an optimistic outlook we fail to see it.

. . .

The White Star Steamship Company is thinking seriously of staging regular vaudeville shows on their ocean liners. Vaudeville companies will be formed in Europe and America for the purpose of entertaining the passengers during the voyage. Should the proposition materialize, any act upon making the trip would be certain of going over.

. . .

It is being hinted that the Farrar-Tellegen tangle may be smoothed over and that all the ugly wrinkles attached to the case will be ironed out to the satisfaction of both parties. Farrar part Geraldine is a dandy girl and we hope her husband will refrain from further talk for should he become excited there's no saying what he might Tellegen.

. . .

In contrast to the prevailing tendency of theatrical producers to reduce prices to the $3 scale, the action of George White in boosting his prices to $4 is truly one of the real Scandals of 1921.

Artie Chokes He Supplies a Photograph

WELL - ILL HAVE TO HAVE YOUR PHOTO FOR MY BOOK-ING ALBUM!
SAXTON
GOSH I HAVE'NT GOT A PHOTO OF MYSELF AND IM BROKE - NOW LEMME SEE HOW I CAN GET ONE!
OH, I KNOW WHERE I CAN GET ONE!
SAY CAP - CAN I HAVE A FEW PRINTS OF MY LAST PHOTO?
ROGUES GALLERY

EQUITY DENIES POLICY CHANGE

Actors' Organization Not Seeking Compromise, Says Frank Gillmore

A DENIAL that its policy for next season has been in any way altered has been issued by the Actors' Equity Association. This denial followed publication of a statement from the Touring Managers' Association intimating that the Equity was seeking to compromise on the form of the independent contract.

The Equity has not taken the initiative in seeking appointment with touring managers, according to Frank Gillmore, executive secretary of the actors' association. On the contrary, the Equity was attempting to meet the Touring Managers' Association half way, after one of its members intimated in a letter that the Touring Managers' Association desired a "get together" meeting.

"The secretary of the Touring Managers' Association has conveyed the impression that Equity is weakening on its Equity Shop stand," said Mr. Gillmore. "In a meeting later, the touring managers declared that the issuance of this statement by their secretary came about through an office mistake. Nevertheless, it was issued and tended to create an impression in the minds of outsiders that we were imploring managers to give us a chance to change our own policies.

"As a matter of fact, the meeting held between the touring managers and Equity officials came about in response to an intimation by a T. M. A. member that a 'get together' meeting was desired. I wrote a letter asking this association if such a conference were really desired, and the meeting was the result.

"Equity wishes to meet all managers who wish to discuss our mutual problems. But we are not considering any compromises on Equity Shop."

At the meeting various problems connected with the theatre were discussed. The meeting was entirely amicable and there were no compromises or changes of policy of any sort.

In "Put and Take"

"Put and Take," an all-colored musical revue, will make its initial appearance Saturday night, August 20, at the Town Hall. "Put and Take" is a snappy musical review in two acts. Book by Irvin C. Miller, music by Tim Brymn and His Twenty Black Devils. The cast includes Chappelle and Stinnette, Harper and Blank, Dancer and Green, Foxworth and Francis, Five Tazmanians, Toots Davis, Tennessee Four, Lillian Goodner, Maxie, Mae Crowder, Andrew Tribble, Ham Tree Harrington, and a chorus of thirty.

• • •

Get Oakland Theatre

A ten-year lease of the McArthur Theatre, Oakland, involving half a million dollars, has been obtained by the Consolidated Theatre and Realty Co., the new San Francisco organization that has taken over the Curran Theatre of that city. Herbert A. Harris is at the head of the syndicate and associated with him are Charles H. Brown and other local capitalists. Lew H. Newcomb, formerly of the Casino Theatre, is to manage the Oakland house. Under the name of the Century, the McArthur will reopen August 21.

• • •

Otis Skinner Rehearsing

Otis Skinner and his company have started rehearsals at the Empire Theatre of "Blood and Sand," the new play by Tom Cushing founded on the novel by Blasco Ibanez. Among those in the cast are Catherine Calvert, Madeline Delmar, A. Romaine Callender, Harry Ashford, John Rogers, Guy Nichols, Charles N. Greene, Clara T. Bracy, Octavia Kenmore, Shirley Gale and Eleanor Seybolt. Iden Payne is staging the piece for Charles Frohman, Inc.

• • •

"Three Live Ghosts"

Max Marcin's production of "Three Live Ghosts" was placed in rehearsal last week with Charles McNaughton and others of the cast who appeared at the Nora Bayes Theatre last season. It will open in Chicago on August 28.

Lions in Tarzan

George Broadhurst has placed under contract for his forthcoming production of "Tarzan of the Apes," "Jim," the original Tarzan lion and "Beauty," the original Tarzan lioness. Both lion and lioness will have silent, but active parts in the stage version of the play which is now in rehearsal opening at the Broadhurst Theatre September 1.

• • •

Maude O'Dell's Mother Dies

Mrs. Alice F. O'Dell, mother of Maude O'Dell, the well known actress, died August 10 at her home in Beaufort, S. C., after several weeks' illness. Mrs. O'Dell is survived by two children, Mrs. Maude O'Dell Doremus and James F. O'Dell, and by a brother, Jack H. Clancy of Beaufort.

• • •

To Produce "Blue Lagoon"

Captain Basil Dean, the well known English director, arrived last week on the Olympic, to stage for the Shuberts a dramatization of "The Blue Lagoon," the novel of the same title by H. de Vere Stacpoole. The play is scheduled to open early in September.

• • •

"Pinkie" May Come East

Maude Fulton, starred in her own play at the Curran in San Francisco, was a strong attraction. The play is full of epigram. Ralph Pincus of the Columbia Theatre and Mr. Ober have managed the play which is called "Pinkie" and will take it East, it is said.

• • •

"A Wise Child" Opens

Charles Dillingham's production and company of "A Wise Child," a comedy by Rida Johnson Young, in which Vivienne Segal will be featured, opened at the Colonial Theatre on Monday night.

• • •

English Comedienne Engaged

Kitty Arthur, the English comedienne, has been engaged for an important role in "Up in the Clouds," now playing at the Garrick, Chicago.

To Fight Georgia Tax

A vigorous fight against a 5 per cent state tax on all amusements passed by the Georgia Senate recently has raised a violent storm of protest from every section of Georgia because it has added additional hardships on all amusement enterprises, most of which have been doing business for several months at a great loss in order to keep their theatres open and bridge over this unusually bad summer depression. Willard C. Patterson, Manager of Metropolitan and Criterion theatres of Atlanta, stated with authority that this tax will mean the closing of two thirds of the show houses in Georgia.

• • •

"Poppy God" Rehearsing

The Selwyns has begun rehearsals of "The Poppy God," the new play by Leon Gordon, Le Roy Clemens and Thomas Grant Springer which will have its New York opening at the Hudson Theatre, August 29th, with Ralph Morgan as its featured player. Mr. Gordon is directing rehearsals and John Wenger, the Russian artist, has charge of the scenic and lighting effects.

• • •

Division of Caruso Estate

Little Gloria Caruso will get one-half of her father's estate, under an agreement signed by Caruso's heirs. The agreement provides for division of the remaining half between Mrs. Caruso, Giovanni, brother of the singer, and Enrico, a son. The heirs soon will go to Florence to take inventory of the estate. They intend to leave Italy for America in October to continue the inventory of Caruso's possessions here.

Daphne Pollard Here

Daphne Pollard, of London Hippodrome fame, has landed this week in New York. Miss Pollard has been "loaned" by one of the great English syndicates to the Keith interests for six weeks. She will transplant various scenes and songs in which she has been most successful, from their original London programs, without alteration of dialects or scenes.

It is expected that she will make her American debut at Keith's Theatre, Washington, August 29. She will open in New York at the Palace on Labor Day.

• • •

Hadley to Conduct

Henry Hadley, the American composer and conductor, has accepted the invitation of Fortune Gallo to officiate as guest conductor with the San Carlo Grand Opera Company in its coming fall season of four weeks beginning September 26th at the Manhattan Opera House.

Mr. Hadley's series of performances will constitute his initial grand opera engagement in this country aside from his conducting of his own compositions, "Azora" with the Chicago Opera, and "Cleopatra's Night" with the Metropolitan.

• • •

La Motte Manager

The Shuberts have engaged Ira J. LaMotte as manager of the Shubert-Belasco Theatre in Washington. Mr. LaMotte was formerally manager of the Metropolis, New York, and the Lafayette Opera House, Washington. The policy of the Shubert-Belasco will be Shubert Select Vaudeville and will open early next month.

PAULINE FREDERICK

Dramatic actress who is starring in R-C pictures. Her newest picture is entitled "The Sting of the Lash"

MANAGERS' CONVENTION UNDER WAY

Permanent Body Being Organized—Will Include All Branches of Theatre and Motion Pictures

THE first convention of theatrical managers of America opened Monday at the Hotel Pennsylvania with 250 managers of all classes of entertainment present, representing 2,000 theatres throughout the country. The gathering, which was the first of its kind ever held, was brought together by Alfred E. Aarons, who felt that the producers should be organized.

The day was devoted mainly to organizing speeches. After Joseph P. Bickerton had opened the convention, George Broadhurst was elected temporary chairman, being chosen because he is a playwright, a producer and the owner of a theatre. Nathan Appel was made temporary secretary. Then speeches were delivered by John Love, of the Merchants' Association, who explained the advantages which the Merchants' Association had derived from organizing; A. L. Erlanger and Lee Shubert, who spoke very briefly; E. F. Albee, Sam Scribner, Henry W. Savage, Sydney Cohen, head of the National Motion Picture Managers, and William A. Brady.

Walter Vincent, of the firm of Wilmer and Vincent, presided at Tuesday's session, and addresses were made by A. L. Erlanger, Lee Shubert, Joseph Bickerton, Henry W. Savage, Winthrop Ames, and others. Committees were appointed for the drawing up of a constitution and by-laws.

It is planned, it was said, to have the new national body include nearly all of the theatrical organizations now in existence, although the latter will also continue to function independently. Among the organizations that are joining the larger body are the Producing Managers' Association, the Touring Managers' Association and the Stock Managers' Association. Later the motion picture producers, motion picture theatre owners and managers, concert managers, burlesque producers and burlesque theatre owners will also be included.

George M. Cohan, whose failure to join the new body was the cause of some speculation on Monday, made known his intention to take part in the new movement. Alfred E. Aarons, who sent out the call for the convention, received a telegram from Mr. Cohan in Boston saying: "I am with you heart and soul in your movement."

It is expected that before the convention breaks up on Saturday it will have devoted particular attention to the labor situation in the theatre and the conditions of travel and will make an appeal to the railroads for a reduction of rates. It is likely that, with the motion picture and vaudeville interests represented, the current strike of musicians in those houses in New York will be dealt with, as well as the adjustment of new salaries for musicians and stage hands in the legitimate houses where the labor contracts expire on September 1 next.

The sessions are being held behind closed doors and no members of the press are admitted.

HUGH WILEY

Well known short story writer who wrote one episode in Marshall Neilan's new feature, "Bits of Life"

Theatrical Censorship Threatened

Censorship for the legitimate stage, with the bedroom scene one of the first to be forbidden unless producers put a halt to boudoir farces, was predicted by motion picture censors gathering in Chicago recently from all parts of the East and Middle West for a trip to California.

"For the sake of young people, we have to eliminate the bedroom scenes, although the stage delights in them," Harry L. Knapp, chairman of the Pennsylvania Board of Censors, declared. "If this bedroom stuff goes much further, and if stage costumes are not modified, I believe the public will demand a censorship of the stage as well as of the movies. The stage really needs it more than the films."

• • •

Max Halperin Resigns

Max Halperin, who has been associated with the Ernie Young Agency since it was started, has resigned to become a representative of artists and producers on his own. His relations with Ernie Young are entirely amicable, his new endeavor being actuated by no ill will to his former associate. He has been granted the privilege of the Western Vaudeville and Keith floor.

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Tinneys Reconciled

Frank Tinney, blackface star of musical comedy, and his wife, Mrs. Edna Davenport Tinney, are reunited, it has been learned. Arthur Hammerstein, manager of Tinney in his current vehicle, "Tickle Me," confirmed the report that the comedian and his wife are living together again and that Mrs. Tinney had discontinued an action for divorce.

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Son to Lucille Cavanaugh

A son was born on August 2 to Mr. and Mrs. Walter H. Leimert at the Merritt Hospital, Oakland, Cal. Mrs. Leimert was formerly Lucille Cavanaugh, a popular stage star.

"The Wayfarer" Produced

The "Wayfarer," the big religious pageant was presented at the Stadium in Seattle, July 23-30. More than 100,000 persons, including hundreds of tourists from the east, witnessed the performances. The spectacle included 6,000 actors and singers in the cast, who served without pay. The pageant was directed by Montgomery Lynch. Rev. Cleveland Kleihauer appeared in the role of Wayfarer and Julia Elmendorf, formerly of the Wilkes Stock Company, acted the role of Understanding. It is the purpose of the Wayfarer Society to present the pageant annually in Seattle, the profits to be given to some worthy charity or civic enterprise. More than $125,000 was realized from the seven performances.

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Plan Vaudeville Act

Lew Fields and Lulu McConnell, late of "Snapshots of 1921," have planned to play a season in vaudeville in an elaborate musical act. It will probably be in the form of a revue and will have a chorus of eight.

Allan Pollock Arrives

Capt. Allan Pollock, an English comedian who was popular on Broadway in 1914, was one of a lot of theatrical producers and players who arrived this week on the White Star liner Celtic.

Capt. Pollock was one of the first of his profession to abandon it for the battlefield in 1914. He brings with him the American rights of "A Bill of Divorcement" to be produced by Charles Dillingham.

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Submit Designs for Theatre

The Brothers Eastman of the Russian Arts & Crafts Studios are submitting suggestion in designs for the interior decoration of the new Earl Carroll Theatre, now under construction. They plan an introducing a strikingly original brown and gold symbolic scheme of decoration. Nicholas Roerich, the distinguished artist whose work in a large measure is responsible for the superior aesthetic advances of the Continental Theatres, will collaborate in the work.

20 YEARS AGO TODAY

"The Mormon Wife" by Howard Hall and Madeline Merli Is Produced at the 14th Street Theatre with Cast Including William Humphrey and Roselle Knott.

Edmond Audian, Composer of "The Mascot" and "The Paradise of Mahomet," Dies in Paris.

Mrs. Fiske Engages Robert T. Haines, J. E. Dodson, Lester Lonergan, Max Figman, Phillips Smalley, Annie Irish and Emily Stevens for Her Manhattan Theatre Company Production of "Miranda of the Balcony."

5 YEARS AGO TODAY

David Belasco Presents "Seven Chances" at the Cohan Theatre with Cast Including Frank Craven, Otto Kruger, Carroll McComas and Helen MacKeller.

"The Silent Witness" Is Produced at the Longacre Theatre with Cast Including Henry Kolker, Donald Gallagher, David Higgins, De Witt Jennings and Emilie Polini.

Paramount Presents Marguerite Clark in "Little Lady Eileen."

Vitagraph Releases "The Dawn of Freedom" Featuring Charles Richman.

Vaudeville Aboard Liners

The White Star Vaudeville Circuit, with fully equipped theatres in regular operation aboard the shipping company's big liners, will be a 1922 development of stage enterprise, if a plan the company now has under consideration proves practicable. Credit for the idea is given by White Star officials to Daphne Pollard, the London comedienne who arrived here recently to play a limited engagement in the B. F. Keith theatres. Her suggestion was that nightly vaudeville easily could be made to pay aboard the big liners. The scheme would be in all cases a "one week stand" engagement with different bills weekly. A company brought over on one ship would be sent back on another.

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Producing "Pilgrim's Progress"

The Community Players who have been making interesting experiments in the drama at Pasadena, recently; excelled themselves by giving four outdoor performances of "Pilgrim's Progress" in twelve episodes. More than two hundred actors took part in the performance which was greatly praised. It will be remembered, perhaps, that some years ago, Henrietta Crossman made a costly experiment in presenting a play version of "Pilgrim's Progress" at the Liberty Theatre.

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Vaudeville Scenery

The H. Robert Law Scenic Studio has organized a special vaudeville department under the direction of M. E. Charles. This department has secured the services of well-known scenic artists and is prepared to assist the profession in getting the best scenery for their acts.

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Mary Young Returns

Mary Young, who appeared last season in "The Outrageous Mrs. Palmer," has returned from Paris where she appeared in support of James K. Hackett in "Macbeth" at the Odeon. She expects to star in a new play under Shubert management.

SHUBERT VAUDEVILLE STARTS NEXT MONTH

Twenty Cities to Be Included—Tabloid Will Be Featured

LEE and J. J. Shubert will enter the vaudeville field in September with more than twenty theatres in as many cities. Within the period of a week these houses, acquired by lease or outright purchase, are to be opened, and the circuit is expected to be increased as time goes on.

In a majority of the acts it is announced that the performers have been signed for a season of fifty weeks. Something of a departure from the customary form of variety entertainment is indicated in the statement that each bill will include condensed versions of famous musical productions, dramatic successes, operettas and modern revues, many of them to be presented with their original casts. There will also be the usual vaudeville turns.

In New York the Shubert vaudeville theatres are to be the Forty-fourth Street and the Imperial, now nearing completion at Seventh avenue and Fifty-ninth street. The latter is to be the finest theatre ever built by the Shuberts, costing more than $1,000,000 and seating 2,200. The Shubert-Crescent will be used for vaudeville in Brooklyn.

In Chicago Shubert vaudeville is to be shown in the Wood's Apollo. The Chestnut Street Opera House will be used in Philadelphia, and later the Forrest Theatre. Other playhouses that will be part of the circuit include the Majestic, in Boston; the Rialto, in Newark; the Academy of Music, in Baltimore; the Belasco, in Washington; the Shubert Theatre, in Pittsburgh; the Euclid Avenue Opera House, in Cleveland; the Detroit Opera House, in Detroit; the Cincinnati, now under construction in that city; the Liberty Theatre, in Dayton, until recently used by the Keith circuit; the Strand Theatre, in Louisville; the Capitol Theatre, in Springfield, Mass., and houses in Providence, St. Louis and Kansas City.

Unlike the Keith shows, the Shubert vaudeville programs will be moved from theatre to theatre as units, a method not now in use at all in the East.

Former Mrs. Barrymore Marries

Katharine Harris Barrymore, former wife of John Barrymore, and Alexander Dallas Bache Pratt, New York broker, were married last week at the home of the bride's father, Sidney Harris. The marriage came as a complete surprise. The ceremony was performed by the Rev. A. Ray Petty of the Judson Memorial Church. Mrs. Pratt's marriage to John Barrymore took place September 1, 1910, in the Church of St. Francis Xavier. She divorced him in Santa Barbara, Cal., December 24, 1918, on the ground of desertion. At the time of the divorce she received an award of $350 a month alimony until her death or remarriage.

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Mathews Replaces Du Maurier

Charles Dillingham has received a cable from London stating that A. E. Mathews, who supported Miss Laurette Taylor in "Peg o' My Heart" last season, has replaced Gerald Du Maurier in the star part of "Bull-Dog Drummond," the London play which Mr. Dillingham will present here next season.

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"Love Letter" Rehearsing

Rehearsals began last week of "The Love Letter," an operetta by William Le Baron and Victor Jacobi based on Franz Molnar's story "The Wolf." John Charles Thomas will attain stardom in this production, which is being staged for Charles Dillingham by Edward Royce.

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"Easiest Way" Soon

David Belasco will present Frances Starr in "The Easiest Way" at the Lyceum Theatre for an eight weeks' engagement beginning September 6. Joseph Kilgour and Laura Nelson Hall also will play their original parts and others in the cast will be Robert Kelly, John P. Brown and Marion Kerby.

In "Town Gossip"

The complete cast of Ned Wayburn's "Town Gossip," which will open in Baltimore on Labor Day, is as follows: Johnny Dooley, Lillian Fitzgerald, Vinton Freedley, Grace Moore, Eleanor Griffith, Helen Broderick, Edythe Baker, Lionel Pape, Florence Earle, Lester Crawford, Muriel Stryker, Charles P. Morrison, June Roberts, Rita Owin, Horace Lee Davis, Carlos and Inez, Jean Shirley, and Grayce Brewer and her Seven Syncopating Syrens.

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Cort Leases Park Theatre

John Cort has leased for fifteen years the Park Theatre on Columbus Circle from Mrs. Nellie Flake, widow of the old time operator formerly associated with Robert E. Dowling. The lease calls for a rental of $50,000 a year, plus taxes and other charges, and becomes effective September 30, 1921. Mr. Cort announces that he will redecorate the house and order extensive lobby alterations, all of which will cost about $30,000.

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"Florodora" Girl Marries

Frances Halliday, last season one of the sextet in the revival of "Floradora" at the Century, was married to Boyd Cherry, New York manager for the Kinnear Manufacturing Company, of Columbus, Ohio, August 3, during the vacation of Miss Halliday from "The Last Waltz," in which she is understudy to Eleanor Painter. She is the first of the 1920 sextet to marry.

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Hilda Spong in "The Fan"

Hilda Spong has secured the American rights to Caillavet and de Flers' comedy "The Fan" (L'Eventail) and will produce it the first week in October. It is a satire on domestic felicity and was presented at the Theater du Gymnase in Paris with Marcelle Lender in the leading role.

Equities—XXVII

MARGUERITA SYLVA

Famous opera star who is making her debut in straight comedy in "The Skylark" at the Belmont

Near East Benefit

A benefit performance for the Near East Relief was given at the Rosemary Theatre, on the estate of Roland R. Conclin at Huntington, Long Island, on August 12.

The performance was arranged by the National Theatrical Committee of the Near East Relief, of which John Drew is chairman.

Carroll McComas recited a prologue written by Cosmo Hamilton, followed by a ballet arranged by Alexander Kosloff and presented by him and Ruth Hazleton. Marguerite Namara sang the "Jewel Song" from "Faust" and "One Fine Day" from "Madam Butterfly." Scenes from Rostand's "Romancers" were given by Lionel Atwill and Elsie Mackay and scenes from "The Merchant of Venice" with Julia Arthur as Portia. Patricia Collinge, Olive Wyndham, Morgan Farley, Joseph Herbert, John L. Shine, Earle Gilbert, Montague Love, Mayne Lynton and Saxon Kling were others who gave their services.

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Greenwich Follies Opening

The Bohemians, Inc., will open "The Greenwich Village Follies, 1921," at the Globe Theatre, Atlantic City, the week of August 22. Past editions of the Greenwich Village Follies have opened at the Greenwich Village Theatre, but the 1921 production will not be seen at the downtown playhouse at all. It is also doubtful if it will be seen at the Park Theatre as announced. Just where it is to play has not been made known.

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In "Other Lives"

Marc Klaw announces the following cast for "Other Lives," the play by Theresa Helburn and Edward Goodman, soon to be produced: Mary Servoss, Craufurd Kent, Whitford Kane, Alethea Luce, Ernita Lascelles, Mary Kennedy, William Williams, Frederick Lloyd and Junior Tiernan.

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Sothern and Marlowe Sail

Mr. and Mrs. E. H. Sothern (Julia Marlowe) sailed from England last week on the Aquitania for New York to begin preparations for their forthcoming tour, which opens in Boston, September 26.

ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately Send Reliable Addresses to the Office of the Association

Investigation of a certain manager who is about to open his show revealed the fact that there are claims amounting to several hundred dollars filed against him by actors whom he had not paid in the past. It likewise revealed the fact that this manager had been exceedingly active in his opposition against the new independent contract.

No matter how managers may oppose Equity "on principle," they are prompt to make use of the protection which it offers them as well as the actor. For example, we are at the moment making an arrangement with certain players of a Broadway production which will perhaps improve the performance greatly. The manager had attempted to place these people in a part of the performance other than that agreed upon. It might have benefitted the performance—but the players resented being dictated to. The manager finally appealed to Equity, and Equity, in turn, appealed to the players—and the matter was adjusted at once.

A manager who is indebted to the sum of several thousand dollars to our members has written a letter informing us of his plans and hopes for next year. This letter concludes:

"I wish to take this opportunity of saying that Equity has been most fair and considerate during my period of misfortune, and I would like to have you know that I deeply appreciate it."

Here, at least, is a man who understands that we are not trying to drive managers out of business.

We have been asked to state whether understudies are to be paid for extra performances, as provided in the contract. If the understudy is engaged as an understudy, this player is entitled to extra performance pay. An understudy is at the call of the management and is in precisely the same position as the rest of the company, in so far as extra performances are concerned.

A long and misleading statement has been given out by some of those who do not agree with us to the general effect that Equity is weakening. Nothing could be further from the truth. Equity is not weakening, nor are its officials "seeking" appointments, though we are always glad to make them and talk over any proposition for the betterment of the theatrical business.

The enthusiasm which the plan to make next Thanksgiving an Equity Day has aroused is epitomized in a letter just received from a member who, instead of setting aside one-eighth of an extra-performance-week's salary for Equity, is going to contribute to the Equity Campaign Fund one quarter of all her earnings from now until Equity Day. And, this member adds, "I do not happen to be one of the members who have been directly benefited by the A. E. A., but I happen to know personally of others who have, and am anxious to do my bit."

FRANK GILLMORE,
Executive Secretary.

Is That So!

JOSE RUBEN will have the leading male role in "Swrods," which *Brock Pemberton* will present at the National Theatre on Aug. 29.

Esther Howard has succeeded *Florence Sharley* in the cast of "Sonny."

Mrs. Herbert Gresham has been engaged for "The Triumph of X.," which the Shuberts and Jessie Bonstelle will produce.

Edna Courtney, sister of the *Courtney Sisters* of vaudeville, will be in the cast of "Six-Cylinder Love."

Alonzo Klaw, son of *Marc Klaw*, is the author of the adaptation of "Sonya," originally a Polish play.

Sophie Wilds

and *Montague Rutherford* have been engaged for "swords."

James Waters has been engaged for "The Detour."

W. H. Gilmore will direct the staging of "The Triumph of X."

Charles G. Strakosh will be manager for *Delysia* on her tour in "Afgar."

Martha Hedman has returned from Sweden and is ready to rehearse in "Daniel."

Mary Moore

and *Alison Bradshaw* have been added to the cast of "Don Juan."

Eva Condon has been engaged for a role in "The Detour."

Charles Edmonds, English entertainer, has been engaged by The Bohemians, Inc., for the "Greenwich Village Follies, 1921."

Grace Perkins has joined the cast of "We Girls," the comedy by *Frederic* and *Fanny Hatton*, which Marc Klaw, Inc., will present.

Howard Kyle and Minna Gale Haynes have been added to the cast of *George Broadhurst's* forthcoming production of "Tarzan of the Apes."

Harry Andrews has been engaged for the cast of "The Detour," by Owen Davis, which will open at the Astor Theatre on August 23.

Walter Catlett

comedian of "Sally," has returned to the cast at the New Amsterdam Theatre after being ill with tonsilitis.

The *Whitmore Sisters, Nina, Frances and Marion*, have been engaged to support *John Charles Thomas* in "The Love Letter."

Minna Phillips has been added to the cast of "We Girls," to be produced by Marc Klaw.

Dallas Walford is to appear with *Bonita* in a vaudeville skit in the near future.

Chester Hall, formerly a member of Diaghileff's Russian Ballet Russe and of Pavlowa's company, will be in Irving Berlin's "Music Box Revue."

Addie Rolfs, winner of the Norway national beauty prize, will be seen in a Norwegian dance which has been devised by *John Murray Anderson* in the new Greenwich Village Follies.

Charles Harbury has been engaged by Playwright & Players Co., for the part of "Lord Astolat" in *Edwin Milton Royle's* "Lancelot and Elaine will be presented in September at the Greenwich Village Theatre.

Fania Marinoff has been engaged by *Sam H. Harris* for the company which is now rehearsing in "The Hero." *Miss Marinoff* will have the role of a Belgian girl.

Phoebe Foster

has been engaged for *Owen Davis's* new play, "The Detour."

Herbert Sparling has been engaged for the Ambassador's role in "The Merry Widow."

Ugo d'Annunzio, son of Gabriel, is advisory director for "The Mask of Hamlet."

Leonore Harris has joined the company rehearsing "Bluebeard's Eighth Wife," in which *Ina Claire* will star.

Jack Hanley, comedy juggler, has been added to the cast of "The Broadway Whirl," at the Selwyn.

Blanche Fridirici has been engaged by *Sam Harris* for the cast of "The Hero," in which she will have the role she created last spring in the special performances of the play.

Willard Robertson

last seen in "Miss Lulu Bett," has been engaged for the cast of "The Detour."

Guiran and Marguerite, who appear in "The Last Waltz," at the Century theatre, have introduced a new Oriental ballet in the third act.

Maurice and *Leonora Hughes*, who return to America to appear in "Good Morning, Dearie," musical comedy, by *Jerome Kern* and *Anne Caldwell*, which *Charles Dillingham* will produce, will be delayed by foreign contracts in reporting for rehearsals here until September 12, when they will cross on the Olympic.

Sidney Blackmer, who is to be *Elsie Ferguson's* leading man in *Zoe Atkins'* "The Varying Shore," appeared last week at the Peterboro, N. H., Shakespeare festival as *Romeo* and *Orlando*.

Gene Delmont and *Jimmy Kirk*, said to be "real prizefighters," have been engaged for "The Mimic World" at the Century Promenade to appear with *Jimmy Hussey* in a boxing scene.

Florenz Ziegfeld, Jr., has returned from Chicago to superintend the final plans for the presentation of the new "Midnight Frolic" on the New Amsterdam Roof August 29.

Plans Theatre, Hotel and Office Building

A modern building adapted for hotel and theatre use with offices for the theatrical profession is planned for the southeast corner of Eighth avenue and Forty-sixth street by John H. Scheier. The corner has been occupied by Mock's Restaurant. Mr. Scheier expects to start work promptly on the improvement, which, together with the land, will cost from $2,000,000 to $3,000,000.

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Hampden to Tour

Walter Hampden this season will add "Othello" and "Twelfth Night" to his list of Shakespearian plays, which already includes "Hamlet," "Macbeth," "The Merchant of Venice," "Romeo and Juliet" and "The Taming of the Shrew." Mr. Hampden will begin his season in Canada, and will for the first time play in the South and the extreme West.

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Joins Rialto Versatile Five

Thomas Mertins, cornetist, formerly at the Rose Garden, New York, has joined the Rialto Versatile Five, who are touring the Orpheum Circuit with Pearl Regay. He replaced the clarinetist of that combination. They return to play all N. Y. Keith houses beginning June, 1922.

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Marie Lohr for Canada

Marie Lohr, one of the most popular of London stars, will make a tour of Canada during the coming season. She is one of a number of well known English actors who will travel through Canada next season without coming to New York.

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William C. Matthews Dies

William C. Matthews of Matthews and Harris, aged sixty, died suddenly at Blodgett's Landing, Sunapee, N. H., on the morning of August 15.

Doris May, who has won a host of friends by her work as leading lady and co-star with Douglas MacLean, is now a full-fledged star—

—in her own right. She is to appear in a series of Hunt Stromberg Productions, which are to be released by R-C Pictures Corporation

ARNOLD GREGG

Handsome young leading man in motion pictures whose likeness to Wallace Reid often causes him to be mistaken for that star

DRAMATIC MIRROR

The New Plays

Six Plays Open—"Dulcy a Hit"—"March Hares" and "The Nightcap" Clever—"Sonny" Another "Buddies"

"DULCY"

Lynn Fontanne in Highly Amusing Comedy

Comedy in three acts by George S. Kaufman and Marc Connelly (with a bow to Franklin P. Adams). Staged by Howard Lindsay. Gowns by Bergdorf Goodman. Produced by George C. Tyler and H. H. Frazee at the Frazee Theatre, August 13.

William Parker	Gregory Kelly
Henry	Harry Lillford
Gordon Smith	John Westley
Tom Sterrett	Elliott Nugent
Dulcinea	Lynn Fontanne
Schuyler Van Dyck	Gilbert Douglas
C. Rogers Forbes	Wallis Clark
Mrs. Forbes	Constance Pelissier
Angela Forbes	Norma Lee
Vincent Leach	Howard Lindsay
Blair Patterson	George Alison

I have five plays to tell you about.

Five plays that I have seen during the past few days produced in rapid succession in New York.

Of the five "Dulcy" takes first place. It will be one of the season's biggest successes. Of that there isn't the slightest doubt, and that is important because it is a fine piece of work. The writing and the acting is vital. And yet it isn't a serious play. It's a delicious comedy. Really delicious. One of those rare things which happens once in a blue moon.

What's it about? About Dulcy. And Dulcy's using every conditional notion running a week end but making it so hilarious by her telling every one the wrong thing that it becomes a historic week end.

Not much of a story you will say. Who cares? I don't. I know that I laughed, and that I laughed because the fun was so genuine. *George S. Kaufman* and *Marc Connelly* wrote it, and it places them at once in the ranks of our very ablest. They have something more than a sense of the theatre. They have that, but their writing has distinction

I wish I had the space to go on telling you a score of things in the play. But you will see it, so I shall content myself with telling you that *Miss Fontanne* is so finished and so altogether satisfactory that her performance (and this play) will doubtless cause you to see me there again and again as the season progresses.

A word, however, for *Gregory Kelly, Elliott Nugent, Wallis Clark, Howard Lindsay,* and *George Alison.*

S. Jay Kaufman.

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"HONORS ARE EVEN"

William Courtenay and Lola Fisher in Megrue Play

Comedy in three acts by Roi Cooper Megrue. Staged by the author. Produced by the Selwyns at the Times Square Theatre, August 10.

Belinde	Lola Fisher
Vaughan Outerbridge	Horace Sinclair
The Chair Man	Laurence Redmond
Ralph Kingsland	Paul Kelly
A Man	Ambrose Martin
Neigel Gordon	Henry Mowray
John Leighton	William Courtenay
Parker	Horace Pollock
Lucile Berkeley	Eleanor Woodruff
Georgy Haile	Boots Wooster
David Carter	Clifford Dempsey
Luigi	Ralph Simone
Hannah	Mabel Stanton

"Honors Are Even" is by no means as good a play as *Roi Cooper Megrue's* "Tea for Three."

What he had in the first play was directness. Here he has a play which may please more persons, but which is far more slipshod. What it lacks is the hand of a director who had a pair of scissors and blue pencil. The story isn't at all bad. Understand that I do not mean to suggest that it will be a failure. It will be a success. But I was one of those who were enthusiastic about "Tea for Three," and I have a feeling that the author was careless here. His self-willed girl who meets a playwright who uses the "old stuff" of plays to teach her that they love each other could have been a capital play if *Mr.* Megrue had told it with less of the pedant and more of the dramatist. That's its chief fault. And I put that first because there are many admirable qualities in the play. And, as I have said, it will be a success. But why do these men, like *Mr. Megrue,* who have great wealth, always write what they think will be money's worth in point of quantity.

Lola Fisher has few moments that one of a dozen ingenues could not act. But the play makes no demands on her nor on *William Courtenay.*

S. Jay Kaufman.

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"MARCH HARES"

Satirical Farce by Gribble at the Bijou

Comedy in three acts by Henry Wagstaff Gribble. Staged by W. H. Gilmore. Produced by the Shuberts at the Bijou Theatre, August 11.

Ethel	Gertrude Purcell
Mrs. Janet Rodney	Lucile Watson
Edgar Fuller	Brandon Peters
Geoffrey Wareham	Alexander Onslow
Oliver	Charles Warburton
Janet Rodney	Adrienne Morrison
Claudia Kitts	Norma Mitchell
The Cook	Nellie Griffen
Mr. Brown	Frank Dekum

"March Hares" is one of those plays for which there is no public. I mean, I am afraid, there is no public for it. Too sophisticated, too clever, too well written. And the subject matter is not what may be expected to fill a theatre. On the contrary, a group of temperamentalists who quarrel and bicker in their near-neurotic ways and about their near-nuerotic ideas will fill a theatre only if the quarrels are of sufficient interest to the public.

Harry Gribble makes the mistake of writing characters who are uninteresting. We do not care what happens to them. They are figures of the theatre and not sufficiently theatrical to be interesting. And yet I wish this play would succeed because of the many excellent flashes in it.

Alexander Onslow was the lead, but used more vitality than art in his work. The role cried for *Arnold Daly. Lucile Watson* was a mother. And I have yet to see her do anything that wasn't gorgeous. *Norma Mitchell* is, I think, a newcomer. She has poise and a style that will bear watching.

S. Jay Kaufman.

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"SONNY"

Geo. V. Hobart's "Melody Play" at the Cort

Play in three acts by Geo. V. Hobart. Music by Raymond Hubbell. Lyrics by Geo. V. Hobart. Staged by the author. Dances arranged by Carl Randall. Gowns by Bergdorf & Goodman and Caroline Nunder. Produced by the Selwyns at the Cort Theatre, August 16.

Buddy	Carl Randall
James	Russell Mederaft
Florence	Berta Donne
Nora	Georgie Laurence
Harper Craig	Richie Ling
Mrs. Crosby	Ernest Glendinning
Madge	Estelle Howard
Jasper	Bert Melville
Henry	Horace James
Joe Marden	Ernest Glendinning
Alicia	Mabel Withee
Thomas	James Kilpatrick
Zeke	Jack Fox
Zach	Joseph Evans
Dick	Robert Pollock
Harry	Wm. Meredith
Martin	Fred Grod
Donald	Nate Goodwin
Rose	Violet Gray
Rosemary	Dorothy Clark

"Sonny" is typical *George Hobart.*

A trick idea and a lot of lines thrown in which the balcony will think funny. The sort of play which is supposed to be popular. Which the critics all roast, and which makes the author rich.

Two boys go to war. They look alike. One from Michigan. One from Pelham. One is killed. The boy from Michigan is the pal of the boy from Pelham, and so he goes to Pelham to keep the other boy's blind mother from being unhappy. Of course, the blind mother "sees"—via her soul—that the boy isn't her son. But at eleven o'clock there's a happy ending.

Ernest Glendinning was the boy. Both boys, in fact. And he sang. Which makes the play an event. *Emma Dunn,* a superior actress, was the blind mother, but I remembered that she had once acted with Mansfield, and that she was in "Old Lady 31." *Carl Randall* was wasted. *Mabel Withee* is coming along.

S. Jay Kaufman.

(Continued on page 282)

BROADWAY TIME TABLE—Week of Aug. 22d

Play	Principal Players	What It Is	Opened	Theatre	Location	Time	Est. Week's Sale
The Bat	Effie Ellsler, May Vokes, Harrison Hunter	Thrilling mystery melodrama	Aug. 23	Morosco	West 45th	8.30—W. & S. 2.30	$6,500
The Broadway Whirl	Rich. Carle, Blanche Ring, C. Winninger	Amusing revue	June 8	Selwyn	West 42d	8.30—W. & S. 2.30	$9,000
The Detour	Effie Shanon, Augustin Duncan	To be reviewed	Aug. 23	Astor	Bway & 45th	8.30—W. & S. 2.30	1st week
Dulcy	Lynn Fontanne	Reviewed in this issue	Aug. 13	Frazee	West 42d	8.30—W. & S. 2.30	1st week
The First Year	Frank Craven	Comedy of small town life	Oct 20	Little	West 44th	8.30—W. & S. 2.30	Capacity
Gettie Gertie's Garter	Hazel Dawn, Walter Jones	Old-fashioned farce	Aug. 1	Republic	W. 42d	8.30—W. & S. 2.30	$10,000
The Green Goddess	(George Arliss	Thrilling melodrama	Jan. 18	Booth	West 45th	8.30—F. & S. 2.30	$6,500
Honors Are Even	William Courtenay, Lola Fisher	Reviewed in this issue	Aug. 10	Times Square	West 42d	8.30—Th. & S. 2.30	Capacity
Just Married	Vivian Martin, Lynne Overman	Amusing farce	Apr. 26	Shubert	West 44th	8.30—W. & S. 2.30	$7,000
The Last Waltz	Eleanor Painter	Beautiful Viennese operetta	May 10	Century	Cen. Pk. W.	8.30—*No Man*	$15,000
Lightnin'	Frank Bacon	Delightful character comedy	Aug. 26 '18	Gaiety	Bway & 46th	8.30—W. & S. 2.30	Capacity
Lilliom	Joseph Schildkraut, Eva Le Gallienne	Fantasy by Molnar	Apr. 20	Fulton	West 46th	8.15—Th. & S. 2.15	Capacity
March Hares	Alexander Onslow, Lucile Watson	Reviewed in this issue	Aug. 11	Bijou	W. 45th	8.30—W. & S. 2.30	1st week
The Mask of Hamlet	Laura Walker	To be reviewed	Aug. 22	Princess	West 39th	8.30—W. & S. 2.30	1st week
The Mimic World	Jimmie Hussey, Mae West	To be reviewed	Aug. 16	Century Prom.	Cen. Pk. W.	8.30—W. & S. 2.30	1st week
Mr. Pim Passes By	Laura Hope Crews, Kenneth Douglas	Charming English comedy	Feb. 28	Garrick	West 35th	8.30—Th. & S. 2.30	$4,000
Nice People	Francine Larrimore	Well-acted social comedy	Mar. 2	Klaw	West 45th	8.30—W. & S. 2.30	$9,500
The Nightcap	Jerome Patrick, Flora Sheffield	Reviewed in this issue	Aug. 15	39th Street	West 39th	8.30—W. & S. 2.30	1st week
Nobody's Money	Wallace Eddinger	To be reviewed	Aug. 17	Longacre	West 48th	8.30—W. & S. 2.30	1st week
Sally	Marilynn Miller, Leon Errol	Superior musical comedy	Dec. 21	New Amsterdam	West 42d	8.30—W. & S. 2.30	Capacity
Scandals of 1921	George White, Ann Pennington	Amusing revue	July 11	Liberty	West 42d	8.30—W. & S. 2.30	Capacity
The Scarlet Man	John Cumberland	To be reviewed	Aug. 22	Henry Miller's	West 43d	8.30—Th. & S. 2.30	1st week
Shuffle Along	Miller & Lyles, Sissle & Blake	Negro musical comedy	May 23	63d Street	West 63d	830.—W. & S. 2.30	$5,000
Six Cylinder Love	Ernest Truex	To be reviewed	Aug. 25	Sam H. Harris	West 42d	8.30—W. & S. 2.30	1st week
Sonny	Emma Dunn, Ernest Glendinning	Reviewed in this issue	Aug. 16	Cort	West 48th	8.15—W. & S. 2.30	1st week
Sonya	Violet Heming, Otto Kruger	Reviewed in this issue	Aug. 15	48th Street	West 48th	8.30—Th. & S. 2.30	1st week
Tangerine	Julia Sanderson	Average musical comedy	Aug. 9	Casino	Bway & 39th	8.30—W. & S. 2.30	Capacity
The Teaser	Jane Gray, Faire Binney	Comedy of a flapper	July 27	Playhouse	West 48th	8.30—W. & S. 2.30	$7,000
Two Little Girls in Blue	Fairbanks Twins	Nautical musical comedy	May 3	Cohan	Bway & 43d	8.30—W. & S. 2.30	$11,000
Vaudeville	B. F. Keith Features	Weekly change of bill		Palace	Bway & 47th	2.00—Daily 2.00	Capacity
Whirl of New York	Dorothy Ward, Adelaide & Hughes	Good Winter Garden show	June 13	Winter Garden	Bway & 50th	8.00—T. Th. & S. 2.00	$15,000
Ziegfeld Follies	Raymond Hitchcock, Fannie Brice	Gorgeous revue	June 21	Globe	Bway & 46th	8.30—W. & S. 2.30	Capacity

In the Song Shops

By Jim Gillespie

Broadway Company Boosting "Ilo"—Leo Friedman Buys a Car—The James Boys Take a Vacation

MARGARITA FISHER

Star of many American Film successes including "Payment Guaranteed;" her most recent one

THE chase is on. Snap into it, you demon press agents, dust off the old typewriter, work the kinks out of your fingers, and go into your Underwood solo. A new entry wearing the colors of the Broadway Music Co. has just pushed his nose over the publicity horizon, and if correspondence amounts to anything he should win by a ream. *Chase* is the name of this latest purveyer of publicity, and when it comes to chasing melodious info into the various newspaper offices, he sure lives up to his giddy-yap monicker. Jump into your bathing suit and we will wade through the stream of information which flows from the flying keys of *Mr. Chase's* typewriter.

In the first place, *Jim Carkner*, who now labors under the tile of Manager, has corns on his right hand from mitting his many friends, and a sore throat from singing the praises of *Ilo*, the Broadway special which is being groomed for the Melody Handicap this fall. *Ilo* is the latest number to be added to the Broadway stable, and according to *Johnny Black* it will soon enjoy the same popularity as did its sister, *Dardanella*, which evidently means that it should meet with the queen's taste so far as royalty is concerned. So despite his sombre name, we must admit the future looks very bright for *Johnny Black*.

Ilo Invaded Atlantic City

last Saturday via the aerial route, due to the ever busy press agent who of course engineered the stunt. A fifteen foot sign heralded the news to the Board Walk congregation that at certain hour a monster bomb would be exploded from the roof of the Million Dollar Pier and that upon reaching a certain height said bomb would again explode releasing over 500 coupons which would entitle the bearer to a valuable present.

Of course the flannel brigade fell for it like an April shower, and when the appointed hour arrived the vacation spendthrifts were walking on each other's shoulders so as to be in on the big grab known as Gimmie Gimmie. The bomb exploded, the coupons dropped, and the charity mob went into a mass formation which made the Hindenburg drive seem like a Sunday school social. After the rip and tear of palm beach suits, lingerie, and other things, those who were lucky enough to secure one of the much coveted coupons discovered that the valuable present consisted of a copy of *Ilo*. Of course, the Broadway Music gang are still laughing, and the demon press agent can be heard above all of them. As for the Atlantic City mob—well, they at least know that there is a new song on the market entitled *Ilo*.

This Item

should have been up for your inspection last week but somehow or other it got away from us. However, you know the old saying, "better late than never," so give us a chance and we promise to be good. What we wanted to say is that *Sid Caine* and *Jimmie McHugh* of the *Jack Mills* firm are collaborating with *Jack Callahan* (you know *Jack* of the Hon and Dearie series in the evening Journal) on a stupendous musical comedy which will go into rehearsal at an early date. *McHugh* is writing the musical score and *Sid* and *Jack* are handling the book and lyrics. Nope, no title as yet, but the boys have received several very sweet letters written on the stationery of a very prominent producer.

Leo Friedman

of the *Robert Norton Co.*, is one bird who is always going on all cylinders. Working at top speed is *Leo's* one delight which no doubt accounts for his recently purchasing a brand new Liberty car. With the assistance of *Evelyn Rose* and the new traffic tormenter, *Leo* spends his evenings covering the various road houses where he never fails to get in a plug on *Fooling Me, Dixie* and *Gypsy Rose*. Since acquiring the car, *Leo* has made many new friends which mainly consist of motorcycle cops and magistrates, which of course sounds fine. He never tires while on the subject of his car and claims were he to lose his Liberty he would lie right down and die. Which evidently means, Give me Liberty or give me death.

Best Selling Music Rolls

AEOLIAN—Fox Trot, Zoma (3885); Waltz, Red Rose (303373).

Q-R-S—Fox Trot, Love Will Find the Way (1636); Waltz, I Found Out the Meaning of Heaven (1635).

REPUBLIC—Fox Trot, Sally, Won't You Come Back (73718); Waltz, Three O'Clock in the Morning (73918).

Word has been received from two wandering children of Tin-Pan Alley, namely *Sam Coslow* and *Al Sherman* writers of *Grieving For You, Dixie* and *Fascination*. The runaways are hiding in the Catskills where between eating and sleeping they found time to pound out a brand new number entitled *Crying Melody*. Upon completing the number they sent a lead sheet to *Irving Berlin* who in turn sent back a contract by return mail. No, the boys did not learn song-writing in a correspondence school.

Jimmie Kendis

of *Kendis* and *Brockman*, more familiarly known as the James Boys, has been sentenced to serve fourteen days at a pleasure resort by *Judge Von Tilzer*. Some time ago the James Boys broke into the safe of *Judge Von Tilzer*, which resulted in their getting away with a large amount of money, but one of their accomplices by the name of *Sunnyside Sal* was caught. The judge took pity on the girl and decided to adopt her, which resulted in the conviction of the celebrated bandits. *Jimmie Brockman* was recently released after having served a two weeks' vacation in Atlantic City.

Best Selling Records

COLUMBIA—Fox Trots, Queen of Sheba (3421), Ted Lewis; I Called You Sunshine (3428), Hickman's Orch.

EDISON—Fox Trot, Oh, Me! Oh My! (50802), Roderman's Jazz Orch., Waltz, In My Tippy Canoe (50800), Green Bros. Novelty Band.

PATHE — Fox Trots, Mimi (20574), Merry Melody Men; My Cherry Blossom (20576), Benny Krueger and Orch.

VICTOR—Fox Trot, I'm Nobody's Baby (18773), All-Star Trio; Waltz, Drowsy Head (18771), Hawaiian Orch.

Alex Sullivan, who, when not covering sporting events, finds time to dash off a song, is very optimistic over his latest number, *Beautiful Love*, which he wrote in conjunction with *Harry Rosenthal* and which is being published by *Leo Feist*.

"It's a great little number," confides *Alex*, "and carries a knockout in either hand. For a waltz ballad, it's about the niftiest thing at its weight in the country, and when it comes to footwork, it stands alone in its class. Get a bet down on *Beautiful Love* and you're sure to cash in."—Gong!

Wolfie Gilbert has written two special numbers entitled *I Read Between the Lines* and *If I Had My Way*, which *Lew Kelly* will feature next season. *Wolfie* claims he very seldom writes special numbers, but owing to the fact that *Kelly* was an old friend, he did it out of consideration. We saw the consideration and if appearances count for anything it looked like a very healthy check.

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Is That So!

Sidney Mitchell has completed a new number entitled *Daddy Wont You Buy Me a Bow-Wow*. After trying it out on the dogs, *Sidney* decided the number was a howling success so it has been placed in the Century Roof show.

Billy Hueston, who leans toward the sentimental side of life, has unloaded a new ballad on *Joe Morris* entitled *You Never Gave Me What I Wanted But You Took Away All I Had*. In spite of the title, *Billy* claims he is far ahead of the game, which proves that some people are never satisfied.

Fred Fisher is having a job these days trying to pacify the many performers who insist upon yelling for *Ma*, the new comedy number which was written by *Con Conrad*. To the casual observer, the constant squawking for *Ma* would lead one to believe that Fisher was running a nursery instead of a music publishing house.

Jack McCoy was seen staggering along Broadway the other day under a very heavy load. The load consisted of orchestrations of *Sing A Song When Things Go Wrong*, a new number which *Jack* has started under way for early production. We halted him to ask about business conditions, but Jack replied, "Don't stop me, I'm in a hurry, and this load weighs a ton." We then asked him if he had heard the report about Ireland getting her freedom. An hour later we had to remind *Jack* that he still had the load on his back, and if he didn't hurry the post office would be closed.

The *Berlin Music Co.* have made arrangements with a prominent doll manufacturer whereby the words of *I Want My Mammy* will be pasted on the backs of all dolls turned out by that concern. *Louis Breau* considers it a dandy publicity stunt, even though it necessitates talking behind the dolls backs.

Eddie Dowling, the jolly frolicker, and *Fred Coots* of the *McKinley Music Co.*, are busily engaged writing the song numbers for an act to be played by *Harry Fraser* over the Orpheum time. *Fred* claims he is kept so busy that he doesn't even have time to play a game of golf. Here's one golf player who complains, even though he's in a hole.

Best Selling Sheet Music

FOX TROTS—My Man, Feist; Moonlight, Waterson, Berlin & Snyder.

WALTZES—Why, Dear, Remick; By the Waters of Killarney, T. B. Harms.

And after a most thorough publicity campaign, "FOOLING ME" with its unusual rhythm and beautiful melody, stands out a sensational fox-trot hit.

And "DIXIE" is without doubt the greatest one-step ever written. It is heard everywhere.

And a "natural," while a very rare thing in the business, just as surely comes along. "GYPSY ROSE" is a "natural" and its success is assured by its tremendous immediate appeal.

And The Robert Norton Company, 226 West 46th Street, New York City, will be glad to supply your needs.

At the Big Vaudeville Houses

Lucille Chalfant at Riverside — Palace Has Valeska Suratt — Santos and Hayes at New Brighton—The Chicago Majestic—At the Other Houses

RIVERSIDE HAS FINE PROGRAM

Nonette and Lucille Chalfant Are Applause Hits

Elly, an amazing youngster, who does with the greatest ease stunts that the majority of her elders wouldn't dream of attempting, opens the show at the Riverside this week with a bang, and, after holding our breath while she concludes her act with a trip up and down a tall ladder, balancing a divan on her forehead, we are glad to relax and watch a few new card tricks as presented by *Nate Leipzig*. He succeeds in completely mystifying his audience, including the incredulous ones whom he allows to come on the stage to watch his work at close range.

At the end of an extended altercation about the lights, presumably with the house management, the *Caite Brothers* offer some new versions of the ever-popular clog dance, showing especial facility in the numbers which they dance with shoulders, knees and ankles touching.

Lucille Chalfant, coloratura soprano, making her first appearance in vaudeville this week, presents a pleasing "Impression of Jenny Lind," whose costume she has adopted. She sings the lively and soaring "Sempre Libera" aria from "Traviata" in a creditable manner, and follows it with the more leisurely and more popular *On Miami Shore*, closing her short but sparkling act with an arrangement of *Home, Sweet Home*, which shows her vocal accomplishments to advantage.

The musical comedietta of the week, "The Love Race," exhibits a dozen pretty girls and centers about a semi-practical racetrack. The comedy is fresh, and the music contains some rather catchy phrases. *Strut, Miss Lizzie*, is the only number interpolated. As for the plot—but who cares about plot in musical comedy? It is sufficient to say that in the end the hero wins the money as well as the prettiest girl in the lot.

The second half of the bill opens with Topics of the Day, and one of those clever animated cartoons of Aesop's Fables.

Arthur West lets us in on an entirely new line of jokes and, when the laughter and applause have died away sufficiently for the orchestra to be heard, sings comedy songs in a really comic way. He has the sure touch of the experienced vaudevillian and is one of the outstanding features of the bill.

Nonette, however, is the big hit of the program. Her stage settings and costumes are elaborate, and she sings and plays the violin with a charmingly individual style. After having played through an already generous program, she is forced by the persistent, whole-hearted applause to respond with one more number and closes with an appealing arrangement of *Dear Old Pal*, played with muted violin. While she is changing costume, her accompanist plays two short piano selections, the beautiful *Caprice Viennois* proving particularly enjoyable.

The entertainment is completed with the act of *Stan Stanley and Co.*, who carry on a vituperative argument partly on the stage and partly in the orchestra. They have given a new twist to an old comedy situation and their turn is well received.

DAVIS.

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GOOD BILL AT THE PALACE

Valeska Suratt, Clark and Bergman and Others Featured

There is a rather exceptional bill at the Palace this week. *Valeska Suratt* and her players head the bill with a new playlet, the motive of which was suggested by *Miss Suratt*. The playlet was written by *Chester De Vonde*. The new playlet is called "Jade," and is billed as a "Psychological Bit of Mysticism" in three scenes. It is so mystifying that after it was all over the audience seemed to wonder what is was all about. There was some consolation, however, in so much as *Miss Suratt* wore some very elaborate gowns. The cast that supported *Miss Suratt* was fair.

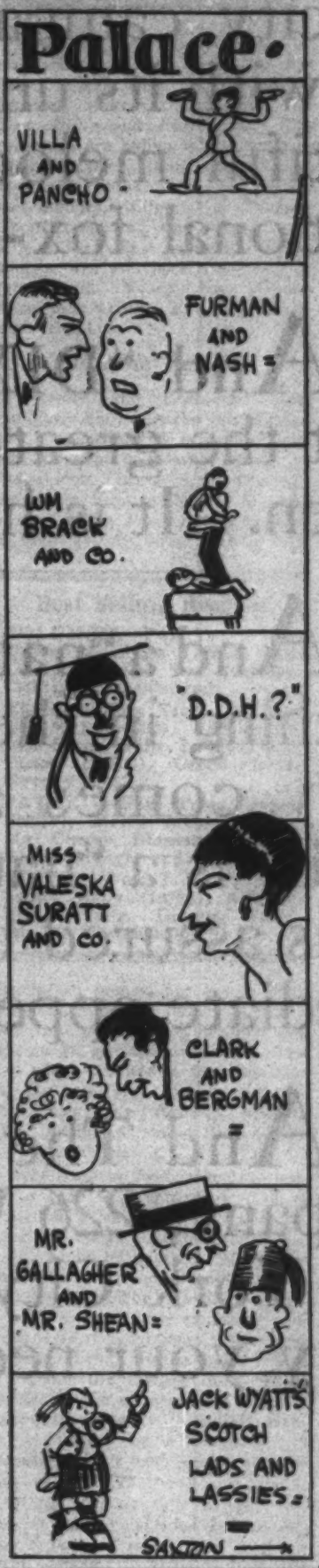
The honors of the evening really belong to *Clark and Bergman*, who are well known in the varieties. These two entertainers have such pleasing personalities that it would be impossible for them to be outshone on any bill. The *Cry Baby Blues* sung by *Miss Clark* and *Mr. Bergman* is splendidly done, and immediately captured the hearts of the entire audience. They are very ably assisted by the *Crisp Sisters*, who dance well and look pretty. *Lou Handman* plays the piano.

Gallagher and Shean take second place. They presented a very funny little skit, entitled "Egypt." They enter singing a very amusing number, entitled *Mr. Gallagher and Mr. Shean*, which kept every one laughing from start to finish. They then went into a few minutes of talk that was also very amusing. After the talk they sang a new number, *Saloons*, which was very well received, and, after a bit of barroom pantomime, they closed with the opening number, *Mr. Gallagher and Mr. Shean*.

Villa and Pancho, in a new act, open the bill.

Ed Furman and *Bill Nash*, two young men with good voices and a lot of pep, sing some very good numbers, and went over very well with the Palace audience. One of the men also plays the piano. The act is a little bit too long. They can well afford to cut out a few minutes, for they tire the audience just a little; however the last number saves the act, and they were well deserving of the applause they received.

Wm. Brack and his company of eccentric artists, as they are billed, are the cleverest people in their line. This troupe of acrobats were formerly known as the Seven Bracks, and have



a very novel opening to their new act.

?D. D. H? is the Whosit on the bill. When we walked into the theatre we wondered who *?D. D. H?* was. When we walked out of the theatre we still wondered who *?D. D. H?* was. But it really doesn't matter who he is, he is funny. This fellow keeps his audience laughing from the beginning to the end of his act. His bunk, Ages of Life, is the funniest of all.

Jack Wyatt and his Scotch Lads and Lassies close the bill. It being a brae bright moonlight night, every one seemed to be in the humor for *The Bonnie Annie Laurie* number that was sung prettily by one of the Bonnie Lassie's in the company.

The entire company is clever and versatile. This act proved its merits in so much as they kept the audience in their seats until the final curtain. In spite of prohibition the audience managed to get their fill of good Scotch.

The rest of the bill was made up of the usual news pictorial. The Topics of the Day and Aesops Fables.

BLAUFOX.

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CHICAGO — MAJESTIC

Jack Rose and Clara Howard Features

Another good bill rewards the patrons of the Majestic this week, with a little bit of everything represented.

The popular Aesop's Fables open, and are followed by *Pat and Julia Levolo*. This pair offers some good stunts on the slack wire, including a couple of thrills.

Carlisle and Lamal follow in a patter act that is fresh and entertaining. They hold down the difficult second spot in fine shape.

Next comes a skit, entitled "Summertime," in which *Lewis Nelson* is the principal figure. It has a lot of amusing lines, and brings forth laughs aplenty. The ending might be worked up with more punch to advantage.

Shriner and Fitzsimmons follow, and make a great hit with their singing of songs, old and new. Their revival of popular numbers of the last generation was well liked. *Devil's Garden* also drew applause.

Clara Howard has her own individual style of funmaking. Everything she does is good and nothing is wasted because she knows so well how to put her points across. Needless to say, she was a life-sized hit Monday afternoon.

"Bubbles," a skit which was played by *William Kent* in the East, it is said, is being done here by *Jack Norton* and *Queenie Smith*. Dancing is its strong feature, though the comedy also gets over pretty well.

Jack Rose is, as usual, a riot. He is the nuttiest of nut comedians, but he is really funny with it. He continues to make the hat trust prosperous by breaking up as many straw hats as he can get hold of.

The *Lorraine Sisters* close with a clever dancing act that held the house in to the final curtain. *Jack Neff* handles the piano effectively.

CARR.

NEW ACTS

Lucille Chalfant Gives "Impression of Jennie Lind"

Lucille Chalfant, who has been heard not infrequently in New York, has decided to take a trip into the vaudeville world with a dainty singing act, which she is presenting at the Riverside this week. She calls the act "An Impression of Jennie Lind," and costumes it accordingly. A note on the program sets forth that "Miss Chalfant wears the costume of the period, and will sing the songs most used by that beloved singer of the early eighteenth century."

The songs selected include the "Sempre Libera" aria from "La Traviata" and "Home, Sweet Home." *Miss Chalfant's* voice is clear and flexible, and she renders both numbers with musical understanding. A more modern touch is lent by her singing of *Miami Shore*, which she does equally well. There is no doubt that *Miss Chalfant* is an artist, and in her quaint costume she makes a most attractive picture.

DAVIS.

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Kay Neilan Offers Good Singing Single

Kay Neilan a happy-go-lucky young person with a pleasing voice, captivating personality, and a cute appearance, is offering a repertoire of cleverly constructed character songs which she sells with the ease of a thoroughly experienced salesman. Working in one and opening with a number about a Chinese laundryman which contained a clever patter chorus, she offered another number while sitting on the footlights which got over nicely. Wearing a tamo-shanter and shawl, she followed with Harry Lauder's *It's Nice to Get Up in the Mornin'*, using a Scotch accent which also got over to a neat hand. A wop number was then offered which was followed by an Irish song in which *Miss Neilan* went through a routine of Irish steps which proved a very strong closer. A good act, thoroughly capable of holding a spot other than number two with a big time atmosphere running all through the turn.

GILLESPIE.

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Frank Sabini in New Act

Frank Sabini is offering a comedy musical act, being assisted by a lady who, judging from her remarks, is evidently his wife. Opening in one, the woman goes into a number being interrupted by *Sabini* who works from the pit with his usual Italian dialect. Following some fast talk, the woman renders a solo accompanied by *Sabini* on a guitar. More talk follows, after which they offer a song and dance with banjos as accompaniment which took them over to a rattling good hand. Another number during which the woman goes into a shimmy which results in *Sabini* running off stage and reappearing with an enormous guitar which brought quite a few giggles, and helped work up the turn to a fast finish. The woman is inclined to be a trifle stiff and seems to suffer from the want of stage presence, and it was *Sabini's* fast work and showmanship which was responsible for the turn collecting many laughs and going over with a bang.

GILLESPIE.

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Villa and Pancho Show New Act at Palace

Villa and Pancho, a new and novel act, opened the bill at the Palace this week. They open in front of a drop, half of which represents a hotel entrance and the other half a confectionery store. After a little pantomime between a young lady and a supposedly intoxicated gentleman, the drop is taken up and we see a bedroom in the hotel. (Full stage.) The intoxicated gentleman enters alone, and goes through a lot of pantomime that is not so funny. There is another man on the scene who is asleep in one of the beds. He is awakened and then the act really begins. They are tight-rope walkers and are billed as "The best of their class" and they are all that the billing implies.

BLAUFOX.

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Jewell and Raymond Show Vaudeville Talent

Jewell and Raymond have a lot of ability, there is no doubt about that. That their present act is not as good as it might be doesn't mean that it can't be fixed up, and when it is, the big time is waiting for these capable young women. One of them dresses as a boy throughout, and her impersonation is so true to life that many of the audience probably leave the theatre believing she is a boy. This takes away from her a good deal of appreciation that rightfully belongs to her. Some method should be adopted to make it clear to the audience that she is a girl, and then her work will go over with more response. As it is, she gets by well on face value.

The team offer several song numbers that they put over with a zest, and a little dancing which livens things up.

As it is, the act is entertaining, but it does not take advantage of the possibilities that are in it and can be brought out without much difficulty.

LOEB.

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MT. VERNON—PROCTOR'S

Toto Heads Bill Which Is Only Fair

A rather mediocre bill is being presented at Proctors Mt. Vernon the first half, with *Toto* holding the stellar position. *Gold and Edwards* opened with a song and dance turn, and though both boys worked hard, the difficult spot coupled with their rather ordinary material proved too big a handicap for them to overcome.

Helen Morati following in the deuce position offered a rather entertaining song vehicle of the semi-ballad type. Her pleasing appearance and excellent voice took her over to substantial returns with *Your Eyes Have Told Me So* standing out as the feature of the turn.

SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

You're Just the Type for a Bungalow	Jack MacGowan
Cherie	Cecil Gray
Whining Blues	Frank & Milt Britton
Cry Baby Blues	Clark & Bergman

Toto clowned his way into the good graces of everybody, his ridiculous antics putting the house in an uproar. His entrance in a tiny machine started the ball a rolling and his burlesque Salome number and the nursery bit simply panicked them.

Josephine Victor and Co. in a rather monotonous sketch entitled "Romeo and Juliet," slowed up the proceedings to such an extent that the house experienced great difficulty in keeping awake. The piece has a tendency to drag throughout and is in need of a general overhauling.

Frank Sabini and Co. followed, and is reviewed under new acts.

Nihla in a posing act closes the show.

GILLESPIE.

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NEW BRIGHTON OFFERS GOOD BILL

Santos and Hayes Revue Is Big Feature

Everyone suffering from ennui should try the "cure" at the New Brighton Theatre, this week. A vaudeville prescription, featuring *Buster Santos* and *Jacque Hayes*, is warranted to relieve the worst case. This popular team is supported by *Bobby Tremaine, Will Higgie, Saul Marshall* and other favorites, besides a fine chorus. The score is by *Milton Schwarzwald*, who also directs the orchestra. *Miss Hayes'* demonstration of her remarkable double voice got big applause, but when her classical efforts were interspersed with *Buster Santos'* bits of comedy ragtime, the house thundered applause. *Higgie and Tremaine* did some unusually clever dance interpretations.

The bill is opened by *Sylvia Loyal and Company* with the pigeon and poodle act, which was well liked.

Miller and Capman got a good hand for their eccentric dancing and rope twirling.

Ruth Rudd fresh from London, where this same act was a good success, avoids any awkwardness in "coming on" by stepping out of a lamp, already there. With great dexterity she daintily combines singing and swinging. We quite agree with her that "one needs to know the ropes." *Charles Beckwith* assists at the piano.

Billy Glason, offering "Timely Topics" by *Neal R. O'Hara*, staff humorist of the New York World, shows no mercy with his rapid-fire comedy. Applause is continuous, often by a mere gesture. "The Matrimonial Handicap" is a fine histrionic bit.

The *Santos and Hayes* revue affords something quite unique in the way of human "props." Sparkling wit permeates this entire act.

Jack McGowan, seen and heard, for the past year, in "Mary," reopens the bill. His repertoire of songs is very entertaining. The numbers include *You're Just the Type for a Bungalow, Love Nest, All by Myself*, and *Birds of a Feather. Jack McManus*, his accompanist, shares in the vigorous applause.

Joe Morris and *Flo Campbell* give full measure of fun in their skit "The Avi-Ate-Her." They say *Morris* is ambitiously boxing his compass by *Morris Gest*, and judging from the number of his supporters he should go far.

Worden Brothers, the novelty double foot jugglers, and Pathe News close the show.

ARDEL.

ONCOMERS

Individuals of the theatre whom Dramatic Mirror and Theatre World hail as very worth watching!

JOANNA ROOS.
ALBERT CARROLL.
FLORENCE NORMAND
MILDRED KEATS

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81ST STREET BILL IS AMUSING

Victor Moore and Mandell Brothers Score

Though the audience at the 81st St. Theatre on Tuesday afternoon was not a large one, they received the bill with pleasant enthusiasm, and left the house as one of *Victor Moore's* company said, all friends of "Mr. 81st St."

After the Aesop's Fables, *June and Irene Melva*, billed as "the melodic misses," gave several examples of their melody on a xylophone. Then they turned their hammers onto a row of suspended emptly bottles and produced more melody of a bell-like tone.

George and *May LaFevre* danced gracefully before a glittering backdrop of conventionalized peacocks. She displayed several attractive headdresses while he demonstrated knitting and a number of difficult steps.

Cecil Grey was listed as a question mark, and so "she" seemed to be until "she" took off "her" wig and displayed "her" masculine gender. "She" sang several songs among them *Little Drops of Happiness, Cherie*, and *Kismet* in an entirely feminine megyo-soprano voice.

William and *Joe Mandell* came next with an amusing skit in which they represented themselves as stagehands taking the place of some recalicant acrobats. This enabled them to do some usual stunts unusually. They created a great deal of laughter.

"Miniature Musical Comedy" was staged by *Jas. P. Conlin* and *Myrtle Glass* in which they ran the gamut of engagement and matrimony in songs and jokes, with several very pretty back drops.

Victor Moore—Emma Littlefield and *company* staged their well known piece called "Change Your Act or Back to the Woods." Most of it takes place on the stage bereft of scenery and represents a rehearsal. Much fun is created by the "stagehands" who try to "queer the act" of a couple of bum actors, which *Mr Moore* explained in a curtain speech, he and *Miss Littlefield* had difficulty in portraying.

Elaine Hammerstein in "Remorseless Love" formed the motion picture feature.

JERRY.

GOOD BILL AT AMERICAN

Divorce Comedy Features Entertaining Show

Very good are words which can easily be applied to the act of *Hart* and *Helene* who cavort pleasantly about the stage of the American, singing, chattering, playing the trombone and cornet, and giving everyone in general a very happy fifteen minutes or more.

Fred Roberts in a blackface act follows but dispenses but fair entertainment in falsetto singing stunts. This act is a new one at the American, but it will have to be improved if it hopes to make a real hit.

Three men form the organization known as the *Nakae Japs*. They perform stunts in self defense and give a spectacular exhibition that is quite interesting.

Persons of song and comedy chatter are *Challis* and *Lambert* who, with the aid of the piano, dispense some pleasing comedy and some melodies which are easily listenable.

Perhaps the most interesting act on the entire bill followed. It was a satire on marriage and divorce, and showed effectively how the love of fine clothes, racing automobiles and a concealed wine cellar may lead to domestic difficulties. The comedy is, of course, broad, but must necessarily be so, when so much plot material is covered in such a brief space of time. The various complications which entangle the husband and wife are highly amusing, and there is no doubt but that the sketch will have a long and successful run.

Fair entertainment was supplied by *Barton* and *Wilson* in an act which included songs, dances and jests.

Phyllis Gilman and company gave a refreshing comedy act, presented in rather elaborate fashion. It was a decidedly good one and won a hearty hand.

Callahan and *Bliss*, styled "Two Sports from Michigan" are funny fellows. Their queer make up wins a quick smile and their droll ways stimulate laughter.

Seegurt and *Borell* offer an effective acrobatic stunt.

Excellent motion pictures and continuous entertainment of all sorts make the American a happy place to go.

LORA.

* * *

PROCTOR'S 23rd St. SHOWS GOOD BILL

George Yeoman and "Lizzie" Score Hit

George Yeoman and "Lizzie" walk away with the laughs at Proctor's Twenty-third Street house. "Lizzie" however seems to have blown the job, leaving her very much to the imagination of a receptive audience and the tender mercies of *Mr. Yeoman*, who manages to pull a number of wheezes at "Lizzie's" expense. During the twenty minutes or so, that Mr. Yeoman occupies the stage, he succeeded in bringing forth almost continuous laughter. He does not give his audience a moments rest. Even the few antique jokes dished up got a warm response.

Following a feature film entitled "Wet Gold" and Pathe News came *Hill* and *Sanders*, trick cyclists, who use an old fashioned velocipede on which this couple perform a number of thrilling and clever feats. *Hill* and *Saunders* are newcomers, but have made an impression that will carry them along to high places in vaudeville.

Keegan and *Newkirk* in a neat song and dance number were followed by *Carrol* and *O'Gorman* in new songs. These youngsters having a pleasing way about them and will make their way.

"Angelo" a one act melodrama featuring *Nick Long* and *Idaline Cotton*, based on life in our little Italy pleased those who still hanker after that sort of stuff on the stage. The "Meller" element of this tabloid drama is greatly enhanced by the use of jazz, macaroni, police whistles and pistol shots. The sketch is well and sustainedly acted. The action is carried along with surprising swiftness. It pleased the audience greatly and came in for a good share of applause.

Miller and *Fair* in a song and dance act closed this varied, but excellent bill. *Harry Miller* sings some very clever songs about the different kinds of girls he has met. The audience were also delighted to meet them, as they were danced and portrayed by *Peggy Fair*. It was the dancing rather than the singing of this young couple that interested the audience, who showed their preference by the number of curtain calls extended.

IRWIN.

* * *

GOOD SHOW AT THE BUSHWICK

Elizabeth Brice and Horace Goldin Please

A good bill is being offered to patrons of the Bushwick this week.

Dare Brothers opened with a few athletic stunts.

Frank and *Milt Britton*, playing xylophone and cornet and trombone, played several popular hits, including *All By Myself*, *Whining Blues* and others. They were recalled several times.

Joe Bennett, the minstrel comedian, has a fine line of chatter and does some fancy steps to a good hand.

Marion Harris sang *Make Believe*, *Jazz Vampire* and *Miss Lizzy Brown* while her pianist played *All By Myself*. She is just come back on the stage after making records for talking machines. She is not of the jazz type and impressed the audience well.

Horace Goldin and *company*, illusionist, seems to cut a woman in half, and succeeds in "seeming to" to the good hand which he got.

Elizabeth Brice bills herself alone, but has two young men with her without whom she would be lost. She has an act on the operetta style and sings her way with her company through different scenes which is interesting and entertaining.

Charles Olcott and *Mary Ann* sing a number of his own songs, including *The Old Swimming Hole* and *When a Feller Needs a Friend* dedicated to Briggs' comics. Both were good and received a good hand.

Lady Alice's Pets closed a well balanced show.

HUSTED.

JUNE ELVIDGE

Stage and screen star who plays one of the important parts in Metro's all-star production of "Fine Feathers"

5th AVE BILL IS ENTERTAINING

Partricola and Edith Clasper Are Well Liked

An entertaining opening is provided at Proctor's Fifth Avenue this week where *Carpos Brothers* commence entertainment hostilities with mandolin playing, balancing and comedy. *Don't You Remember the Time* is one of their song hits, and a piano-balancing feat is one of their surprising novelties.

Jewell and Raymond have a fair singing and dancing act in which they give *I Didn't Mean To Make You Cry*. Perhaps their best number is a dancing solo which won a hearty encore.

Decidedly clever is the third act, "Indoor Sports" which is astonishingly true to life and which has interesting screen stunt humor. The dropping of the curtain to indicate the lapse of time and other somewhat pretentious methods put over what is really a good idea. This act is third on the program, but it will certainly creep soon into a more prominent position.

Dave Harris and His Jazz Band followed and whooped things up considerably. There were eight instrumentalists in this aggregation and each one of them did his utmost to keep things lively,—and as for the little girl accompaniste,—well——Among the hits were *Wang Wang Blues*, and *My Sunny Tennessee* and an excellent piano solo.

Good tomfoolery is dispensed by *Pistel and Johnson* who, with the aid of blackface and a skillful imitation of how a real dumbell really acts, accomplished laughing wonders.

Patricola follows in a singing and violin playing act that is very agreeable. *Patricola* is a well-established player, who has won many hearts throughout vaudeville circuits with ingratiating musical tones and sweet melodies. As usual, *Patricola* made the usual hit.

Princeton and Watson are amusing in an act which is inclined to be a little bit garrulous. Nevertheless, they get many laughs in their conversation about actors and bums, and win the recalls that comedians nearly always exact from vaudeville audiences. *Good Clothes Don't Make a Gentleman*, put over with welcome aid of the orchestra was one of the best numbers in this act.

Edith Clasper and Boys have an act which has originality and a good deal of charm, especially the part which shows a vanity case drop, with the lovely little lady posturing and dancing about on her tiny toes.

As a whole, the bill had enough variety to please the most fastidious vaudeville fan.

LORA.

* * *

SYRACUSE—KEITH'S

Ray Raymond and Others Prove Popular

The re-opening of the small time house two doors away didn't affect business at this "million-dollar" house at all, for with the opening overture the house held a two-thirds crowd; a fine house for such a day as the outside "offered."

Dallas Walker, "The Girl from Texas," opened a big vanity bill, getting by nicely with her routine of songs and work with the ropes.

Alton and Allen held the "deuce" spot, and though starting out to a "tough time," soon warmed them up with their knock-out assortment of steps. The boys are both good hoofers, and were willing to give them plenty on the opening matinee.

The usual sketch spot is filled by *Gauthier Brothers* "Toy Shop," an unusual and classy offering which should find the going good, especially at the matinees. This former European turn is good enough to hold a spot on any big-time bill, showing a complete circus turn plus a good bit of clowning by one of the brothers.

Hampton and Blake closed the first half of the bill in their usual array of chatter—some just a bit naughty, but nice. *Roy Perkins* has given this pair a neat double, his lines being amusing as well as funny. They closed to a big hand.

Opening intermission after the "Fables" was *Ray Raymond* and his five "melody" partners, who held the lights out front. The "Melody Charmers," which has developed into a real headline vehicle, opened in bang up style. *Raymond* is an easy juvenile and is surrounded by a strong cast, with the *Fooshee Sisters*, two eye-resting maids, assisting him in several songs and well executed dance numbers. The girls are costumed cutely and looked immense in their short skirts draped over graceful and shapely figures. The inserting of the trio singing *All By Myself* greatly aided the act in pulling heavy applause at the curtain.

Newhoff and Phelps followed in their classy straight singing double, their harmonizing and solo work carrying them over for the applause hit of the bill. It is a *Wm. Friedlander* offering. They open with *Ain't We Got Fun*, and close to a 'give-me-more" with *Cry Baby Blues*.

Althea Lucas and Company easily held 'em in to close with a neat routine of stunts.

BENNETT.

DRAMATIC MIRROR

VIOLA DANA *Metro's youthful star who reveals her comedy talent in "Life's Darn Funny," her newest picture, in which she plays the part of a French violinist*

"Fate"

At the left, Clara Smith Hamon submits to a piece of cruelty that makes her cringe in spite of her effort to put up a brave front and not show how deeply she is hurt, not only physically but spiritually

At the right, Clara Smith Hamon, who makes her debut as a screen star in the Master Photo Drama, "Fate," directed by John Gorman, endures a moment of anguish. She endures many of them during the course of the picture, but in the end it all turns out well, and there's nothing to worry about

At the left, Clara Smith Hamon in the courtroom scene of "Fate," where she is on trial for her life, is urged by counsel to be calm, but that seems to be a good deal to ask under the circumstances

The young lady in the centre of the group at the right who is receiving the undivided attention of four men is Marie Curtis, the swimming champion and coach of the Los Angeles Athletic Club. The Myers Manufacturing Co. of Los Angeles have named a bathing suit after her, and it is in her namesake, the "Marie Curtis," that the young champion does all her swimming

There are four lucky men in this group. From left to right they are: Harry Beckwith, wealthy California ranch owner; Michael Ney, Western manager of Vanity Fair and Vogue; George Krom, manager of Hotel Hollywood; and Otto Henry Harras, Western representative of the Dramatic Mirror and Theatre World. They are congratulating Miss Curtis on having just won a race

Little Trips to Los Angeles Studios

With Otto Harras & Ray Davidson

EVERYBODY was there—including the writer! What I mean is that picture stars and magnates galore turned out en masse for the reopening of the Kinema Theatre. It happens that the Kinema had been closed for several weeks and during that time reports had it that something new in interior decorating was going into the house. So, of course, we were all there the opening night to see it.

The theatre, which seats nearly 2,500 people, was built about three years ago as a cinema palace by a man who knew little about picture theatres. And as a result it was not so popular as it might have been. The walls were dull and glomy; there was hardly any room on the stage to produce prologues and the general atmosphere, as a whole, was not inviting.

When the West Coast Theatres, Inc., took over the theatre they planned to make something of it. They have! The house we saw was new—it was different. No more gloomy walls. The interior has been finished in gold, gold and more gold.

It Fairly Sparkles

when the lights play on it. One can hardly imagine the brilliant coloring when soft lights shine on the mammoth walls. The usherettes were daintily gowned. In fact, everything about the house spelled Class with a capital C.

For the opening *Charles Ray* was presented in Finis Fox's adaptation of the late Charles E. Van Loan's "Scrap Iron," a Saturday Evening Post story.

I Couldn't Count

all the stars and famous people present, but I knew they were there, for when the title "Scrap Iron" was flashed across the screen, there arose applause that lasted several minutes. For awhile it loked as if *Charles Ray* might have to step forth and quiet the gathering. And I never heard an audience make so much noise during the run of a picture. They sure must have enjoyed it.

Douglas McLean, the *Thomas H. Ince* luminary with bag and baggage and *Bogart Rogers*, his manager, has gone barnstorming the east and middle west making personal appearances. *Doug* is scheduled to return sometime.

King Vidor, who happens to be working in the Ince studio, has just finished "Love Never Dies." Lloyd Hughes and Madge Bellamy are featured.

Marshall Neilan starts on "Penrod" shortly with *Wesley Barry* in the title role. *Rex Ingram* is progressing rapidly on "Turn to the Right." *Bert Lytell* won a popularity contest in Los Angeles. We wish to call this to the attention of some of the so-called more popular stars.

Friend Stork visited the home of Mr. and Mrs. (Enid Bennett) Fred Niblo and left a nine pound girl. They say that Fred is nearly broke passing out cigars.

Herb Rawlinson, who used to be a Universal stellar artist, is once more at work for that company. We wonder why *Herb* ever left U in the first place?

Some Notes

of interest: *Bessie Eyton* is going back on the stage, via Morosco. *Jackson Gregory* has received an offer to go to England and pound 'em out for a British company. *Ben Turpin* is coming home in a few days. *Dorothy Davenport*, otherwise known as *Mrs. Wallace Reid*, is going back in films for a spell.

Max Linder, our little Frenchy comedian, claims that one of his comedies has been running in Paris for sixteen years. Broadway producers please note!

John Gorman has just finished the *Clara Smith Hamon* picture, which is being called "Fate." *Miss Hamon* has proved herself an unusually clever actress for her first appearance on the screen, and from the bits that I have seen of the rushes, the picture should be a clean-up with the proper exploitation.

Marie Curtis, of the Los Angeles Athletic Club, the long-distance swimming champion of America and the holder of 45 medals and 6 cups, will be seen in a vaudeville act this fall. Her father, *Carl Curtis*, will manage her.

Henry H. Waters

better known as the "Palm King" of California, expects to leave for New York the latter part of August as soon as he has completed the planting of about 100,000 palms on his California Ranch in Glendora. His object in coming East is to complete his organization for his picture company, his backers consisting of a wealthy Pasadena man and a prominent Wall Street broker. It is probable that he will be accompanied by Hugh E. Dierker who has just finished the exploiting his last big production "When Dawn Came," and who will be the supervising director of the newly formed Waters Picture Company.

A new prohibition club has been formed in Hollywood, and the following members have been installed: *Louis Sherwin*, president; *Cedric Gibbons*, vice-president; *Eugene Mullen*, secretary and *Henry Waters*, Treasurer. The following members have filed application to join: *Paul Schofield, Roger Lewis; Herbert E. Sherwood, George Krom, Charles Kenyon, Hank Mann* and *Otto Henry Harras.*

Thelma Morgan, an English actress, well known on the musical comedy stage in London, is now appearing on the screen in Hollywood. *Miss Morgan* is now working in her first picture on the Lasky lot playing a small part to get the angles of the picture game. She has already received several tempting offers to appear on the speaking stage here but prefers the screen.

Lottie Pickford, Who

has just completed her first picture in some time, and is seen daily at the Crystal Pier Beach in Santa Monica. Miss Pickford is a clever swimmer, and one of the most popular stars at the beach. I am not getting personal, but I am under the impression that the engagement will be announced shortly.

The Thursday Night Dances

at the Hotel Hollywood are getting more popular every week. At one of the recent dances at the hotel there were no less an assemblage than *Elinor Glyn, Sir Gilbert Parker, Julian Eltinge, Pauline Frederick, Irene Rich, Viola Dana, Shirley Mason, Betty Blythe, Monroe Salisbury, W. H. Crane, Lionel Belmore, Rex Ingram, Grace Darmond, Conrad Nagle, Maxwell Karger, Fritzi Brunette, Robert Daly, Charles Kenyon, Gertrude Atherton, Robert Edeson, Henry Waters, P. Stanlaws, George Wesley Davis, Jesty Lasky.* To keep the dances as select as possible *Manager George Krom* has installed a system of invitation cards which have to be vouched for by a guest. This has made these occasions the most talked of dances on the coast.

"BIG GAME"

Metro Presents May Allison in Story of Northland

Adapted by Edward T. Lowe, Jr., from the play by Willard Robertson and Kilbourn Gordon. Directed by Dallas Fitzgerald. Released by Metro.

Eleanor Winthrop.....May Allison
Larry Winthrop.....Forrest Stanley
Jean St. Jean.....Edward Cecil
Aunt Sarah Winthrop.....Zelda Tillbury
"Spike" McGafney.....William Elmer
Henri Baptiste.....Sidney D'Albrook

On general principle there is much to be said against "adapting" a story or a play to the screen, and in the process changing it so that its original authors would not by any chance recognize it as their own. But one's condemnation wavers when the adaptor gets such a result as Edward T. Lowe, Jr., has got with the play by Willard Robertson and Kilbourn Gordon.

The play itself was a melodrama of the North, full of thrills and with a fulsome touch of morbidity. As acted by Pauline Lord and George Gaul, it was far from poor entertainment. The picture is a comedy with decided satirical tendencies; the melodrama has been almost totally extracted, and in its place is substituted suspense with a comedy turn; the morbidity is entirely missing, and has given place to a broad variety of satire on the marital relations. Certainly the performance of May Allison is in itself a real creation, colored as it is with the deft touches of light and shade at which she is so adept.

In its present version, the story tells of the efforts of Eleanor Winthrop to cure her husband, Larry, of being a pampered son of Boston aristocracy. All her attempts are futile until business calls him into the Far North. Eleanor goes with him, and plans to arouse him to jealousy by a flirtation with one Jean St. Jean, a French Canadian who considers himself irresistible with the fairer sex. To insure his cooperation, Eleanor engages him for a financial consideration. But Jean becomes temperamental, and actually allows himself to become so enamored of his employer that it is necessary for her husband to step in and put an end to the affair. This intervention involves him in a real fight in which he of course worsts his opponent, and proves that he is a he-man after all.

Forrest Stanley plays the husband with a nice comedy sense, and Edward Cecil makes a picturesque Ca-

JOHN J. MARTIN.

At the top of the page, May Allison in "Big Game" (Metro) seems merry, but below Edward Cecil makes her feel a little uneasy

However, at the right, Forrest Stanley comes to the rescue, so all is well

"WOMEN WHO WAIT"

Pathe Presents Star Cast in Cape Cod Story

Scenario by Edward Russell. Directed by Philip Van Loan. Personally supervised by Thomas De Vassey. Produced by Playgoers Pictures. Released by Pathe.

Eileen Arden.....Marguerite Clayton
Harold Van Zandt.....Creighton Hale
Peter Van Zandt.....George MacQuarrie
John Van Zandt.....Thomas Cameron
Charlie Wing.....Harold Thomas
Mary.....Peggy Shaw
Baby Anne.....May Ward

It is a good melodrama of the life of the people of Cape Cod, which, Edward Russell has provided under the title of "Women Who Wait," Full of thrills and suspense, it presents a picture of life which we hope is not experienced by all the Cape Cod natives. It is picturesque and entertaining to watch as it is unfolded on the screen, but to actually live it in real life would be an altogether different matter.

Marguerite Clayton is the central figure, and the story is concerned with her romance. She is loved by two brothers, one of whim is a thoroughly unscrupulous individual who, when he sees that his brother is likely to be the successful candidate for the girl's hand, conspires against him and so poisons the girl's mind that she decides against him. He then leaves the community and she becomes the wife of the malefactor. Her life is anything but happy, and the finishing blow is the death of her child.

When his old father is stricken, the other brother returns and then the drama begins to draw to its climax. the husband gets his just desserts and the two lovers are united in spite of all that the years have contrived to keep them apart.

Marguerite Clayton gives a good account of herself as Eileen, the "Woman Who Waits." She is only one, however, in a cast which is practically of the all-star variety. Creighton Hale and George MacQuarrie play the parts of the two brothers. MacQuarrie has an arduous task to make the character of Peter, sympathetic, but he succeeds admirably in making him convincing. Hale is a handsome hero and plays the part of the real lover excellently. A good performance is also given by Thomas Cameron as the father of the two boys.

The picture has been well directed.

H. K. Wheat,

(Above) Creighton Hale and George MacQuarrie have a hard time agreeing with each other about anything, and Marguerite Clayton wishes they could do it more successfully

At the top of the page, Miss Clayton waxes pensive and she has good reasón to as the heroine of "Women Who Wait".(Pathe)

At the left, heartbroken at the sight of a toy which brings up memories, Marguerite Clayton seeks consolation at the knees of Thomas Cameron

"LIVE AND LET LIVE"

R-C Picture Tells Underworld Story

Story by William Christy Cabanne. Directed by William Christy Cabanne. Released by R-C Pictures Corp.

Mary Ryan.....Harriet Hammond
Judge Loomis.....George Nichols
Jane Loomis.....Dulcie Cooper
Donald Loomis.....Harrison Gordon
Albert Watson.....Gerald Pring
Dr. Randall.....Dave Winter
Lillian Boland.....Helen Lynch
Mrs. Boland.....Josephine Crowell
Mrs. Randall.....Cora Drew
"The Widow Jones".....Helen Muhr

Reformers are most bitter against the things which they themselves desire most to do. This slogan, which is growing very popular these days, may contain a certain amount of truth and it may not. This much is certain, however, very frequently those very people who are the strongest in their opposition to crime are found to be practicing the very crimes which they oppose. Facts of this sort are brought out in a very unusual manner in "Live and Let Live" which in addition to being a very absorbing story is also a highly effective propaganda against the blue laws.

Otherwise it must be admitted that the story, in the main is somewhat improbable, covering incidents that just escape being true to life. Yet who can say where reality begins and imagination ends? It is an old and hackneyed statement that truth is stranger than fiction, and in the case of "Live and Let Live," it is quite possible that many of the incidents may have been taken from actual happenings in the underworld, where a great many are getting that first terrific training which is essential to success, and where bad men are going through the experiences that will make them strong or weak members of the association of crime.

In this underworld there appears Harriet Hammond as Mary Ryan, a sweet, young girl who is forced to be a thief. She robs a woman whom she involuntarily loves, and instead of keeping her purse she abandons it, despite the consequences. An odd chance has led this girl to the home of Judge Loomis who is a typical reformer, bigoted and overbearing. In this household she comes in contact with Jane, a pathetic crippled child; and Donald, worthy son of an unworthy father, for incensed by the bigotry of his father, he begins deliberately to follow a life of crime. The remainder of the plot is filled with escapes, and suicides and reformations, all lurid enough, but there is love and beauty too and enough entertainment for two pictures.

BERNARD SOBEL.

Things look pretty bad for Harriet Hammond if she has been doing anything she shouldn't, because she is obviously being waited for by gentlemen who have a certain amount of authority

At the top of the page, Harriet Hammond proves that she can be as charming in a serious play as she was in comedies. "Live and Let Live" (R-C) gives her plenty of opportunity

At the right, Harriet Hammond is using all the persuasion she can muster up to make George Nichols do something he doesn't particularly want to do. Will she succeed? We'll say she will

"THE MAN WHO"

Bert Lytell in Amusing Metro Comedy

Adapted by Arthur Zellner from the story by Lloyd Osborne. Directed by Maxwell Karger.

Bedford Mills.....Bert Lytell
Helen Jessop.....Lucy Cotton
Mary Turner.....Virginia Valli
St. John Jessop.....Frank Currier
"Shorty" Mulligan.....Tammany Young
"Bud" Carter.....Fred Warren
Radford Haynes.....Clarence J. Elmer
"Bing" Horton.....William Roselle
Sarah Butler.....Mary Louise Beaton
Jack Hyde.....Frank Strayer

There are two love affairs in "The Man Who," and one turns out happily and the other,—but in our eagerness to tell you about a picture that has excellent farcical qualities, we have rushed too swiftly into important issue, and now, as a punishment for our haste, must start all over at the very beginning. This is what really happened.

In the first place Bert Lytell is the hero, and this young player gives, as usual, an excellent account of himself. His sense of fun, his robustiousness and other admirable qualities are just as real as the reel pictures indicate. Now that this important matter is explained, we will let you in on the very important secret. Bert Lytell is known under the name of Bedford Mills, and he comes back wounded from France, and instead of meeting the enthusiastic greeting to which he is entitled, he meets a very pretty, but very snobbish young lady called Helen Jessop. She, not at all content, with his valorous achievements, demands that he do something worth while.

Whereupon Bert, always willing to oblige, decides that he will begin a campaign against the high cost of living. He is, of course, a bit tardy, in his efforts to make life easier for his fellow men; nevertheless his method is so original that he immediately wins sympathy. At this point the picture becomes remarkably amusing and full of the gayest episodes imaginable. Lytell gets into all kinds of difficulties on account of the question of shoes, and in addition to being hauled into court is launched headlong into another love affair. This time the adorable lady is Mary Turner, ingratiatingly impersonated by Virginia Valli, who accompanies him on a barefoot campaign and turns out to be the daughter of a "Shoe Trust."

BERNARD SOBEL.

Above, love's young dream strikes Bert Lytell and Lucy Cotton as being quite all right

At the top of the page, Bert Lytell has a laugh himself in "The Man Who" (Metro)

At the right, Bert Lytell starts to break the shoe trust and causes a lot of mirth

Is That So!

RAYMOND HATTON has signed a contract to play one of the principal parts in *Rex Ingram's* production for Metro of "Turn to the Right."

Humberston Wright, veteran British actor, has been assigned the part of Dr. "Weelum" Maclure in "Beside the Bonnie Brier Bush," *Donald Crisp's* third picture for the Paramount British Producers.

Zena Keefe, Selznick star, will support *Conway Tearle* in "After Midnight."

Kathryn Perry, who lately married *Owen Moore*, will continue as that Selznick star's leading woman.

Milton Sills

who had the principal male role in support of *Gloria Swanson* in her first starring vehicle, "The Great Moment," at the Rialto last week, also has the leading male role in "At the End of the World," the first starring picture of *Betty Compson* at the same theatre this week.

J. Searle Dawley, Fox director, has been elected president of the Motion Picture Directors' Association of America, succeeding himself in the office.

Mrs. De Wolf Hopper is leading woman in Selznick's production of "Conceit," a feature made from a story by *Michael J. Phillips*.

Betty Howe plays opposite *Conway Tearle* in "A Man of Stone."

May Tully's story, "Chivalrous Charley," is to be filmed by Selznick with *Eugene O'Brien* as star.

Thomas Meighan

started work at the Lasky studio on August 15, on "A Prince There Was," an adaptation by *Waldemar Young* of *George M. Cohan's* famous stage play.

John S. Robertson has left London for France for the purpose of arranging for the French location scenes in "Love's Boomerang," his first picture for Famous Players-Lasky British Producers.

Ralph Ince has just finished a special production for Selznick to be titled "A Man's Home."

Henry A. Lehrman, who has a reputation in the comedy picture field, will write and direct *Owen Moore's* next feature.

William D. Taylor, Paramount producer, who has returned from an extensive European tour, is again at the Lasky studio preparing for his next production.

Fred Kelsey

has been selected by *Bayard Veiller* to play a part in "Lady Fingers," his forthcoming production, starring *Bert Lytell*, which is now being filmed.

William de Mille has completed the cutting and titling of his latest special production for Paramount, "After the Show," adapted from Rita Weiman's Saturday Evening Post story, "The Stage Door."

Katharine Lewis has been added to the cast of the latest comedy being made at the Christie studio, which is being directed by *Al Christie*.

Paul Iribe, famous French artist and art director for *Cecil B. de Mille*, is now at work on a series of special art titles for the latest De Mille production, which is tentatively titled "Fool's Paradise."

George Fawcett, favorably known to the stage, will be prominent in a cast supporting *Elaine Hommerstein* in "The Way of a Maid."

Joseph Swickard

who played the role of Marcelo Desnoyers in the Rex Ingram production for Metro of "The Four Horsemen of the Apocalypse," will be seen in support of *Alice Lake* in "The Golden Gift."

Robert Elliot, who supported *Pearl White* in "A Virgin Paradise," has been engaged as her leading man in a new picture she is making at the Fox New York studio, directed by *Kenneth Webb*.

Theodore Roberts, who has been ill at his California home, has sufficiently recovered to appear in "Exit the Vamp," a new Paramount picture written by *Clara Beranger* for *Ethel Clayton*.

Enlarge Lasky Studio

A second-story addition is now being built at the Lasky studio, Hollywood, to accommodate the increased personnel of the scenario department. Frank E. Woods, supervisor-in-chief, says that the department is now larger than at any previous time in its history. There are twelve complete production units now at work.

• • •

Ethel Clayton in Brieux Play

Ethel Clayton has completed "Exit the Vamp," which she has been making for Paramount and will shortly start work on "The Cradle," an adaptation of the stage play from the French of Eugene Brieux. The continuity is by Olga Printzlau and Thompson Buchanan will supervise the production.

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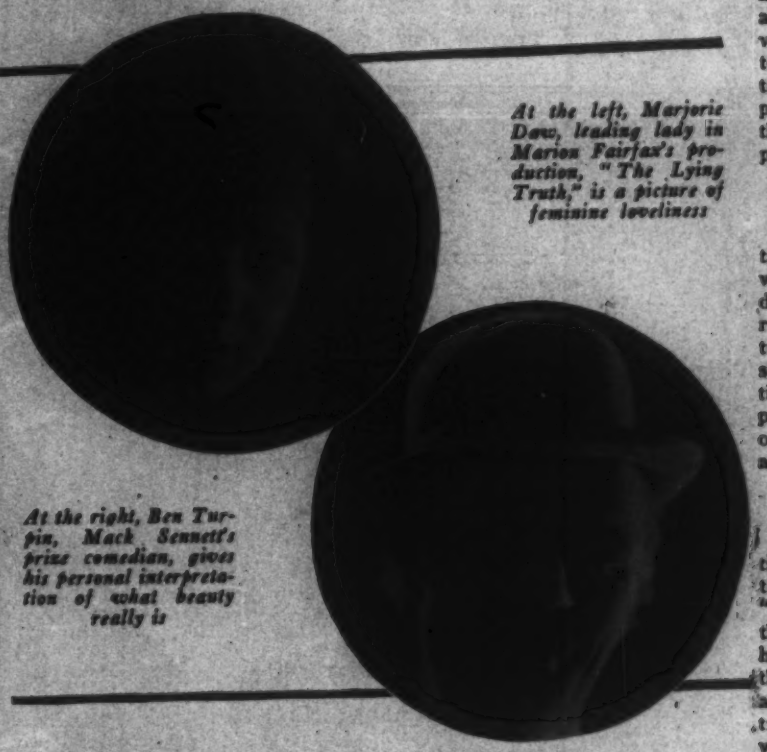
Change Film Title

Paramount's picture version of Du Maurier's novel "Peter Ibbetson," with Elsie Ferguson and Wallace Reid as co-stars, has been titled "Forever."



At the left, Marjorie Daw, leading lady in Marion Fairfax's production, "The Lying Truth," is a picture of feminine loveliness

At the right, Ben Turpin, Mack Sennett's prize comedian, gives his personal interpretation of what beauty really is

Picture Is Condemned

Commissioner John F. Gilchrist, of the New York City Department of Licenses, has barred from public exhibition in greater New York a picture which is one of a group the National Association of the Motion Picture Industry is endeavoring to suppress throughout the country. In a warning to every exhibitor in the New York territory, Commissioner Gilchrist threatens the summary revocation of the license of any theatre which shows "The Sex Peril," formerly known as "Open Your Eyes." This picture was recently examined by the Department of Licenses and officially deemed unfit for showing to mixed audiences.

• • •

Wanda Hawley's Next

Wanda Hawley has started work on "The Love Charm," an original story by Harvey O'Higgins. Percy Heath wrote the scenario.

Paramount Releases

William S. Hart in "The Whistle" and Douglas MacLean in the Thomas H. Ince production, "Passing Thru," are the Paramount feature releases August 14. In "The Whistle," which was written by May Wilmoth and Olin Lyman and was adapted and directed by Lambert Hillyer, "Big Bill" steps out of the chaps of the Western frontiersman and dons the overalls of the factory worker. The locale of the story is New England and Hart's role is that of a mill foreman.

• • •

Future for Canada

William F. Barrett, recently appointed Canadian General Manager for Fox Film Corporation, is a firm believer in a great future for Canada and for motion picture enterprises in the Dominion. Mr. Barrett has been identified with the motion picture industry in Canada thirteen years.

Films Predominate in Australia

That the motion picture has taken first rank by a wide margin in Australian amusement circles is indicated by information received by E. E. Shauer, manager of the foreign department of the Famous Players-Lasky Corporation. The total attendance at motion pictures during the last year was 67,466,657, or more than thirteen times the population of the country, while the revenue paid to the state in the form of taxes was almost half the entire sum collected from all amusement enterprises during the year. The rapid strides made by the motion picture industry have far outclassed the revenues received by all other forms of amusement, such as the theatre, racing, dancing and skating, concerts and miscellaneous attractions.

• • •

Blackton Filming Exteriors

Many of the exterior scenes of "The Glorious Adventure," J. Stuart Blackton's elaborate romantic film drama of the Seventeenth Century, have been taken. The color camera and its special process have been devised for this production. The exterior scenes are being taken at beautiful old estates, at old inns and odd places where the architecture is of the Seventeenth Century and earlier periods.

• • •

Howard Higgin's First

Howard Higgin, former production manager for Cecil B. DeMille, who was recently made a Paramount director, is busily engaged in making ready for the start of his first picture. This will be a Wallace Reid starring picture and will have the title, "Rent Free." Elmer L. Rice prepared the continuity from an original story by Izola Forester Page and Mann Page.

• • •

Change Film Title

Marshall Neilan has changed the title of the John Barrymore production from "The Lotus Eater" to "The Hidden Paradise." Under the care of D. J. Gray, film editor, he will shortly send the negative on the last leg of its extended journey around the country involving various transcontinental trips, to New York where distribution plans will soon be announced.

• • •

"Indiscretion" Sept. 1

President A. E. Lefcourt, of the Pioneer Film Corporation, announces that September 1 has been set as the national release date for "Indiscretion," a five-reel feature photo-play starring Florence Reed. Lionel Atwill and Gareth Hughes support the star in this Pioneer special feature.

• • •

Censors Pass Anotol

A telegram received from Chicago at the Home Office of Paramount states that Cecil B. DeMille's production, "The Affairs of Anatol," has been passed without alterations by the Chicago board of censors.

• • •

Barbara Bedford with Fox

Barbara Bedford has been added to the galaxy of William Fox stars. She has signed a contract with Fox Film Corporation for a long term.

FIGHT TO REPEAL CENSORSHIP MEASURE

A. M. P. A. Will Plan Campaign—La Guardia Attacks Present System

AS the result of a speech delivered by Major Fiorello H. LaGuardia, president of the Board of Aldermen of New York City at the weekly meeting of the Associated Motion Picture Advertisers, the first definite steps to fight for the repeal of the state censorship measure were taken by that organization last week. Further action can be expected next week when the Board of Directors, to whom the matter has been referred will report on a plan for carrying the battle to the enemy's camp.

In his talk Major LaGuardia excoriated Gov. Miller's program of political expediency and scored the alleged nature of the appointments to the censorship board.

"My own attitude in opposing censorship is that it places the greatest weapon for moulding public opinion in the hands of political forces," Major LaGuardia said. "I am not worried to such an extent about the number of seconds the censors decree that a husband may kiss his wife, a lover his sweetheart or a mother her son. The public will be quick to see the ridicule of such rulings.

"But I do see a serious danger in making the greatest agency for the dissemination of news—the screen—subservient to political conflict. Today the screen is the greatest force in the world in reaching the public. It finds a hearing before a greater audience than does the press or any book of literature."

New Frothingham Picture

"Pilgrims of the Night," the first of the fall releases of Associated Producers, Inc., has been completed by J. L. Frothingham. It is a film version of "Passers By," the novel by E. Phillips Oppenheim. Rubye de Remer and Lewis S. Stone head the cast. Raymond Hatton, Walter McGrail, Frank Leigh, Katherine Kirkham and William V. Mong also have prominent parts. Edward Sloman directed the production.

• • •

Dog Bites Scenario Writer

Frances Marion, scenario writer, and her husband, Frederick C. Thomson, champion athlete, are taking Pasteur treatments as a result of their being bitten by a prize dog. The dog, Count Rohen, a Great Dane that had won several prizes at shows, bit Mr. Thomson at his country home, Chappaqua, White Plains, N. Y. Miss Marion approached her husband to see what had occurred when Count Rohen sprang at her and sank his teeth into her.

• • •

Raymond Hatton in Film

Raymond Hatton has been cast for the leading male role in a new Goldwyn production, "His Back Against the Wall," from the story by John Frederick. Mr. Hatton returns to the Goldwyn banner in this picture after a brief absence. Helene Chadwick will play opposite him. Shannon Day has also been engaged for the production. Rowland V. Lee will direct.

• • •

Julien Josephson Story

Julien Josephson has completed a story of small town life entitled "The City Feller," which has been purchased by Goldwyn for early production. Mr. Josephson wrote many of the stories for Charles Ray, including "The Hired Man," "String Beans," "Greased Lightning," "The Egg Crate Wallop" and "Paris Green."

• • •

Constance Binney's Next

Constance Binney, Realart star, whose productions have been made in New York has arrived in California. Her first picture on the Coast will be "The Heart of Youth."

New Macon Theatre

The Rialto Theatre (Southern Enterprises, Inc.), the new $105,000 house in Macon, Ga., opened with Gloria Swanson in "The Great Moment." A six piece orchestra plays during afternoon and evening, and in addition to this a $20,000 pipe organ has been installed. The lower floor seats approximately 450 people, the balcony seats 350. Under the able management of H. B. Clark, the house opens with success assured. Mr. Clark has handled moving picture houses all over the South and his personality has made all of the Southern Enterprises a great success.

• • •

Edgar Selden to Produce

Edgar Selden, promotor of a long line of Famous Players-Lasky, Goldwyn, Metro and Fox Presentations, announces the formation of his own producing organization, Premium Pictures, with world wide distribution. Studios will be maintained in the East with pictures calling for foreign location filmed wherever action demands.

• • •

Alice Lake's Next

"The Golden Gift," a Maxwell Karger production for Metro starring Alice Lake, has been started at Metro studios in Hollywood. In the cast are John Bowers, Harriett Hammond, Stanhope Wheatcroft and Joseph Swickard. The story was written by June Mathis and Florence Hein.

• • •

May McAvoy's Fourth

May McAvoy has started work on "The Happy Ending," her fourth Realart picture. It is an original story by Hector Turnbull and is being filmed under the direction of Frank O'Connor.

Only photoplays of genuine merit are given full page illustrated reviews including scenes from the picture. They will be found on pages 274, 275, 276 and 277 of this issue.

Directors—XXVIII

GEORGE B. SEITZ

Well known director who is responsible for Charles Hutchison's new Pathe serial, "Hurricane Hutch"

To Film "Miss Lulu Bett"

"Miss Lulu Bett," Zona Gale's prize play based upon her own novel, is to be produced as a Paramount picture by William de Mille. Clara Beranger has adapted the play and novel for the screen. The title role will be played by Mildred Harris, and others in the cast will include Theodore Roberts, Clarence Burton, Helen Ferguson, Mabel Van Buren, May Giracci and Ethel Wales.

• • •

Song for Film

Sterns, Marks and Haymond, authors and composers of the song entitled "Devotion," will dedicate the number to the production of Associated Producers, Inc., of the same title and will be the basis of an exploitation campaign by Jerome H. Remick, coincident with the run of the motion picture in the various territories of the country.

• • •

Mary Miles Minter Returning

Mary Miles Minter is expected to arrive in New York on the Berengaria early next week, after a two months vacation spent in Europe. She will remain in New York for three or four days and then leave for the Coast to start work on another Realart picture.

• • •

"Hurricane Hutch" Soon

Charles Hutchison in his latest serial production, "Hurricane Hutch," will head Pathe's Autumn schedule of releases. The release date for "Hurricane Hutch" is September 25th. It was produced and directed for Pathe by George B. Seitz. The supporting company includes Warner Oland, Harry Semels, Lucy Fox, Ann Hastings, and Diana Deer.

• • •

Dorothy Orth Plays Lead

"Chicken Hearted," a single-reel Vanity Comedy, released by Educational, presents Dorothy Orth in her first lead role. She is one of the tiniest of film actresses, weighing less than 90 pounds.

Three New Goldwyn Films

Three new companies started production at the Goldwyn studios last week. They are "Grand Larceny," "His Back Against the Wall" and "The Wall Flower." Wallace Worsley is directing the Albert Payson Terhune story, "Grand Larceny." Lowell Sherman has just been engaged for an important part. The leading roles will be played by Elliott Dexter and Claire Windsor. Tom Gallery, Roy Atwell and Richard Tucker are other members of the cast.

• • •

In "Little Eva Ascends"

The George D. Baker production for S-L Pictures, "Little Eva Ascends," in which Gareth Hughes is starred, has been completed and filming of the picture started at Metro's studios at Hollywood. In the supporting company is May Collins, Eleanor Fields, Unice Vin Moore, Benjamin Haggerty, Harry Lorraine, Edward Martindale, Mark Fenton, John Prince, Fred Warren and W. H. Brown.

• • •

Filming Bible Stories

A series of motion pictures consisting of fifty-two one-reel episodes from the Bible is now in the course of production. The scenarios were prepared by John Hubbard and are designed for release in Sunday Schools, churches and church societies. They will be distributed by National Non-Theatrical Motion Pictures, Inc.

• • •

Elaine Hammerstein Pictures

For the forthcoming year Selznick has planned a series of six feature productions starring Elaine Hammerstein. The first will be "Handcuffs or Kisses," already completed. Other productions scheduled are "When Youth Rebels," by Cosmo Hamilton, "Heart of Flame," by Robert Louis, "Yesterday's Wife," by Evelyn Campbell, and "The Alibi" by Leigh Gordon Giltner.

• • •

Second Week of "Experience"

"Experience," the film production by Paramount, with Richard Barthelmess in the stellar role, is being retained for a second week by Hugo Riesenfeld at the Rivoli Theatre. The photoplay was directed by George Fitzmaurice and adapted to the screen from George V. Hobart's stage play by Waldemar Young.

• • •

Frank Borzage Reissue

The American Film Company announces that they it will issue a reconstructed Frank Borzage western feature. The director and Anna Little will be seen in the stellar roles. Supporting them is a cast including Jack Richardson, Harvey Clark, Perry Banks and Laura Sears. Definite information concerning the title and detail will be announced shortly.

• • •

Conway Tearle Features

There will be a series of six Conway Tearle productions on the Selznick program for the coming year. The titles of the first five include "Shadows of the Sea," "After Midnight," "Love's Masquerade," "The Man of Stone" and The Honor of His House." The sixth is as yet unnamed.

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NEW PLAYS

(*Continued from page 265*)

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Earl of Bray.....Pacie Ripple
Captain Danforth.....Clay Cody

"Irish Eyes" is a charming story of youth, romance and love, with *Walter Scanlon* singing his way deeper into the hearts of his audience than he ever did before, with an entire new program of enchanting melodies that include "Mavourneen," "My Galway Rose," "The Road To My Love," "An Irish Song Will Live As Long As Life And Love Shall Last," "Kathleen," and "Judy, You're The Jewel of Them All."

The prologue is laid in a fashionable apartment on Riverside Drive, New York, and the principal scenes are in the ancient city of Galway, Ireland, among the quaint fisherfolk in their gay and picturesque costumes. *Scanlon* appears as an Irish lad who has come to America. With his ready wit, natural talent, and "Irish luck" he has risen rapidly to a position of wealth and power. Those blue "Irish Eyes" of a bewitching colleen which have haunted him since the days of his youth in Ireland and which he sees later in America when he meets the girl he left behind, form the romance.

Mr. *Scanlan* scored a great hit with his songs being encored time and time again. His singing was a real treat. *Lida Kane*, a great local favorite, was given a big reception and received many flowers from her friends. *Olive Meehan* (sister of *John Meehan*), *Charles W. Dingle*, *Bennett R. Finn*, *Albert West*, *Frederica Going*, *Pacie Ripple* and *Clay Cody* completed the cast.

The scenic investure surpasses any Irish production heretofore seen, with a realistic storm at sea off the rock-bound coast of Galway, Ireland, its principal feature.

"Irish Eyes" is a sparkling gem of comedy drama and will appeal to all classes of theatregoers in America.

Mr. Rose has demonstrated his ability once more as a writer of successful plays, for he has supplied *Mr. Scanlon* with a vehicle which suits him to a "T," and which will probably serve him for many a day. The songs, also, are of melodious quality and as sung by the Irish star have a haunting quality that will do much to make them popular wherever they are heard.

W. F. Gee.

(*New plays continued on page 285*)

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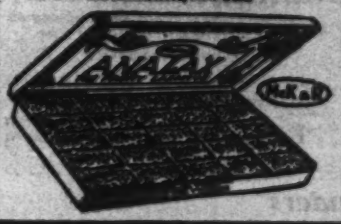

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BEN HUR: Located a short motor run from New York. Excellent meals and service.

CADILLAC: A new eating place where both the food and the service are beyond criticism.

CAFE DE PARIS: A popular after theatre eating place where the food is of first rate quality and the entertainment excellent. "Bee" Falmer is the featured attraction.

CHARLIE'S: Featuring Beefsteak. Cooking by Mamas.

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HENRICI'S: One of the most famous of Chicago's eating places. "No orchestral din."

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LITTLE CLUB: An unusual spot where many of the world's celebrities gather nightly. Good music, food and service.

FELHAM HEATH: A place to dine comfortably and palatably just out of town.

RILEY'S ARROWHEAD: No better roadhouse hereabouts. Choose your own food from the ice box.

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"SONYA"

Violet Heming and Otto Kruger in Romantic Play

Play in three acts by Eugene Thomas Wyckoff. Founded on the Polish play by Gabryela Zapolska. Staged by Harrison Grey Fiske. Produced by Marc Klaw, Inc., at the 48th St. Theatre, August 15.

Peter ..... Charlson Smith
Jakov ..... Jay Fassett
Prince Paul ..... Edward Emery
Count Victor Dukas ..... France Bendtsen
Prince Michael ..... William H. Thompson
Prince Alexander ..... Otto Kruger
Sonya ..... Violet Heming
King Stefan ..... Joseph Macauley
The Court Chamberlain ..... Rexford Kendrick
The Ambassador of Romatia ..... Wallis Roberts

"Sonya" is romantic. A play from the Polish about a young prince who is soon to become a king. A "wicked" cousin decides the prince shall no longer be celibate. And a girl dancer and acrobat is taken to the place dressed as boy. At the final curtain he defies every one, and says, "Long live the Queen." The girl is in his arms.

One of those things which if you like those things you will like, you know. And I happen to like those things if they are well done. And this is exceptionally well done.

Violet Heming is the girl. I am amazed that the critics did not shout her praises. I thought her performance full of spirit and beauty. *Otto Kruger*, a very competent actor, was too American, but that's not his fault.

S. JAY KAUFMAN.

. . .

"THE NIGHTCAP"

Amusing Mystery Comedy at the 39th Street

Comedy in three acts by Guy Bolton and Max Marcin. Staged by Max Marcin. Produced by Max Marcin at the 39th St. Theatre, August 15.

Charles ..... Ronald Colman
Policeman ..... John Wray
Jerry Hammond ..... John Daly Murphy
Col. James Constance ..... Jack Rafael
Lester Knowles ..... H. Dudley Hawley
Mrs. Lester Knowles ..... Elizabeth Risdon
Anne Maynard ..... Flora Sheffield
Fred Hammond ..... Grant Mills
Robert Andrews ..... Jerome Patrick
George Rainsford ..... Walter Horton
Rev. Dr. Forbes ..... Wilson Day
Coroner Watrous ..... Halbert Brown
Seldon ..... W. W. Shuttleworth

It was almost inevitable that eventually someone would turn out another thriller comedy on the order of "The Bat." This *Max Marcin* and *Guy Bolton* have done with considerable success—though with more accent on the comedy than the thrills. At that, there are numerous gunshots and a murder.

The plot is rather ingenious as well as improbable. One would never have suspected that murder could be made so merry.

Most of the laughs were furnished by *John Daly Murphy* as an irritable director who grouched about everything—even the liquor. *Jack Rafael* and *H. Dudley Hawley* played the other directors with skill. *Jerome Patrick* as Andrews played the part straight, with no hint of burlesque melodrama. *Elisabeth Risdon*, as the hysterical wife of the murdered man, was beautiful and appealing in an unsatisfactory part. *Flora Sheffield*, with the cameo profile, was demurely attractive as the young ward.

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(Signed) Marion Davies.

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